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MANGAJIN

No. 21



21



Tonic *eiyo* drinks

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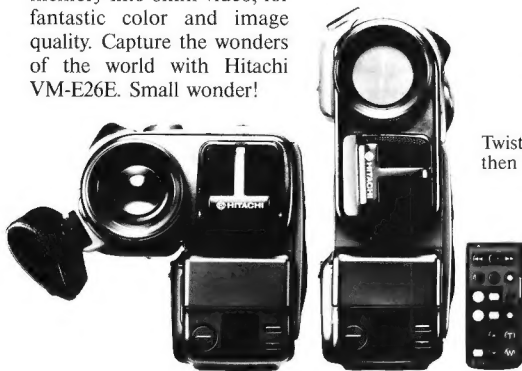
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HITACHI

CONTENTS



page 12

FEATURES

特集

tokushū

- 6 **Mad • Ad** — A new type of *daruma* doll for aspiring politicians
- 12 **Tonic Eiyō Drinks**
This product category, which doesn't even exist in the US, is a major part of the Japanese pharmaceutical market. D.C. Palter reports on the appeal of these pick-me-up mini-drinks.
- 22 **Mr. Baseball**
Kirk Martini tells you what's authentic and what's not in this movie starring Tom Selleck & Takakura Ken.

DEPARTMENTS

連載 / コラム

rensei / koramu

- 4 **Letters**
MANGAJIN to learn English? Reprinting permission; not-so-amused Australian reader, etc.
- 26 **Computer Corner**
CD ROM Reviews: What's available in this new medium for learning Japanese.
- 30 **Basic Japanese: Hesitating with *anō* . . .**
A little like "Uhh . . ." in English, but possibly more polite, you can get a lot of mileage out of *anō*. We show you the range of uses.
- 82 **Vocabulary Summary**
- 84 **MANGAJIN • MONO**
- 86 **Classifieds**



page 42

MANGA

漫画

manga

- 9 **Calvin and Hobbes**, by Bill Watterson
- 20 **Beranmei Tōchan** • べらんめい父ちゃん, by Tachibanaya Kikutarō
- 37 **O-jama Shimasu** • オジャマします, by Imazeki Shin
- 38 **Sarari-kun** • サラリくん, by Nishimura Sō
- 40 **Kuriko-san, Konnichi-wa** • くりこさん、こんにちは, by Terashima Reiko
- 42 **Yūyake no Uta**, 夕焼けの詩, by Saigan Ryōhei
- 51 **Ningen Kōsaten** • 人間交差点, by Gyū & Kondō



page 51

漫画人

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Editor's Note

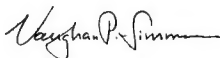
We had a couple of letters from readers complaining about some of the recent developments in MANGAJIN (see page 4). Those recent developments are: adding 2-3 pages of US comics (*Calvin & Hobbes*) translated into Japanese with notes given primarily in Japanese, and the addition of a pull-out supplement in the Japan edition, giving sentences and phrases appearing in that issue. Also, you'll note that in this issue we have added a small box at the bottom of the feature story pages giving Japanese translations for some of the words in the article. The readers who wrote were concerned that MANGAJIN would become another instrument for the Japanese pursuit of English.

About 1/3 of our readers are Japanese, and we are interested in becoming more of a bilingual magazine, but the primary target audience for MANGAJIN will always be English-speaking students of Japanese. I can confirm the rumor that we are considering launching a true Japan edition of MANGAJIN especially for Japanese readers, but that will be a separate item. In the meantime, MANGAJIN will be something of a cross-over item, with plenty for everyone.

I'd like to point out that all those additions are just that—additions. You're getting all those things free! In issue No. 19, when we first made the notes in *Calvin & Hobbes* primarily Japanese, we went from 80 to 88 pages. That more than covers the 2-3 pages of *Calvin*, plus room for a few notes at the bottom of the feature story.

I might add that just as MANGAJIN, a magazine designed primarily for students of Japanese, can be used by Japanese students of English, these English-learning features of MANGAJIN can be used by students of Japanese. To that end, we will try to add readings for the kanji (*furigana*) wherever possible.

As always, we depend on feedback from the readers, so as we experiment with various features and formats, please let us know what you think.



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SAI—Vegetables

SAKANA—Fish

NIKU—Meat

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Letters to the Editor

MANGAJIN welcomes comments by letter or fax, although we reserve the right to edit for clarity or length. Please address correspondence to: Editor, P.O. Box 6668, Marietta, GA 30065. Fax: 404-590-0890

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Kansai-ben

I recently read through my first copy of MANGAJIN and became a new subscriber today. I think using manga to illustrate language concepts is a great idea. My Japanese tutor uses manga regularly in her lessons and Kansai-ben (the dialect of Kansai, or western Japan, especially Osaka - Ed.) seems to appear fairly regularly. I was curious if you've considered running strips which use Kansai-ben, or perhaps devoting an article to the use of Kansai-ben?

MIKE CHACHICH
Drayton Plains, MI

We've had a touch of Kansai-ben in MANGAJIN from time to time, but nothing really heavy. We're planning for next year, though, and looking at the series Naniwa Kin'yūdo (Kodansha) which has Kansai-ben as thick as nattō. If we run some of that series, there will certainly be an introduction to Osaka dialect. -Ed.

Not so amusing

Shortly after MANGAJIN No. 20 was mailed out, our agents in Japan received a fax from an Australian subscriber, simply asking that his subscription be cancelled immediately. It turned out that the reason for this was a comment in the mini-reviews of textbooks in No. 20, viz. "... (the) Australian English (in Alfonso Japanese) is sometimes amusing."

Being from Georgia and having endured my share of insensitive remarks from arrogant Northerners, I certainly had no intention of taking a cheap shot at anyone else's English. Looking back on it, though, I have to admit that I made some assumptions when I chose to include this remark

(originally from one of our panel members).

It is the editorial policy of MANGAJIN not to take cheap shots, but on the other hand, we reserve the right to laugh when things are amusing—not to laugh can be a sign of lack of basic respect. Like seeing a new, unexpected solution to an old problem can bring a chuckle, hearing the same English words used in different ways can make me smile. That's what we meant by amusing. Our Australian (ex-)reader suggested that "novel," or "intriguing" would have been better choices, and we'll keep those in mind for next time. Meanwhile, if there has been a misunderstanding, we apologize. -Ed.

No Eikaiwa, please

I've been reading your excellent magazine for quite some time now and haven't felt the need for any comments, but after reading No. 19, I think some feedback is warranted.

First of all, stop turning MANGAJIN into some kind of *eikaiwa* instrument. However, if you still insist, write the readings for all kanji used. Look at pages 12 and 13 [Calvin & Hobbes] and you'll see what I mean. An abomination.

THOMAS SUNDVISSEON
Osaka, Japan

Bikkuri shita! Copies of MANGAJIN distributed in Japan now carry a pull-out supplement of useful English phrases, selected from the translations of the manga, for use by Japanese learners of English. Let us hope this is not the thin end of a wedge. It would be a pity to compromise what is basically an excellent publication by trying to make it double as an English-learning tool.

PAUL DISS-HOLLAND
Kobe, Japan

This is a pretty important issue, so it's addressed in the Editor's note, page 2.

Permission to reprint

I am a foreign student in Japan, and as a hobby, I am studying Japanese language using computers, electronic dictionaries and so on.

I make contacts with a lot of people with interest in this area using electronic communication systems,

for which e-mail and Usenet and Junet Newsgroups.

Sometimes I hear some questions for which answers can be found in MANGAJIN; for example, which programs can be used for learning Japanese on a Macintosh, and so on.

Is it possible to mention or quote MANGAJIN articles, for example, the Computer Corner, on a public network? I believe that it will benefit a lot of people interested in learning Japanese, and it will introduce MANGAJIN to people who don't know about your magazine.

RAFAEL SANTOS
Fukuoka, Japan

As long as there is no money changing hands, we have no objections at all to having portions of MANGAJIN reproduced or "quoted." As you point out, it helps spread the word. We welcome that kind of use in the classroom as well.

One point I have to make, however, is that we can give permission only for the editorial content (basically, everything that's in English). We have only one-time serial rights to the manga material, and permission to copy that, even in the ways you mention, is not ours to give. -Ed.

Correction: In issue No. 20, p. 29, we listed the price of *Easykana* from Hyperglot Software as \$199.95. The correct price is \$99.

BLOOPERS

We'll send you a MANGAJIN T-shirt if we publish your language (Japanese or English) bloopers.

After lunch, I always go to my university's co-op store (生協, *seikyō*) to browse the books and do some shopping. I thought the cashier in the store was really nice and polite because she always asked me "Genki desu ka?" ("Are you well/How are you doing?") when I stopped to pay. I always answered, "Genki desu, arigatō gozaimasu" ("Fine, thank you").

I finally realized that she was actually asking "Genkin desu ka," ("Will it be cash?"). Now I know why she was always smiling at me.

RAFAEL SANTOS
Fukuoka, Japan

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Japanese-(language)
Nihon-go 日本語 2:
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jiten 辞書, jibiki 辞
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Mad Amano is well known in Japan for his satire and political parodies. A former planning manager with Hitachi, he left the corporate life in 1974 when he won the cartoon prize of *Bungei Shunju*, a leading Japanese journal of political and social commentary. Although he works almost exclusively for the Japanese press, he also has an office in the US, and he targets the politics and happenings of other countries as much as he does those of Japan. Mad Amano makes full use of the punning potential inherent in the many homonyms found in Japanese.



※なお、年配の候補の場合、効果のないこともございます。あらかじめご了承ください。

砂漠の火ダルマ
慰楽ダルマ本舗

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1

うてば 人気 の 出る ダルマ。

Uteba ninki no deru daruma.
if hit popularity (subj.) comes out/rises daruma doll**A daruma doll that boosts your popularity when you hit him.**

- *uteba ninki no deru* is a complete thought/sentence ("if [you] hit [it your] popularity rises") modifying *daruma*. In such modifying clauses, it's common for *no* to replace *ga* as the particle that marks the subject.
- *daruma* refers to a doll without arms or legs named after Daruma, the Japanese name for Bodhidharma, who founded zen Buddhism in China. The doll's rounded bottom is weighted, so it always returns to an upright position when pushed or knocked over — like a child's punching dummy — and because of this resilient/indomitable quality, *daruma* are given to people suffering from illness or used as charms for the fulfillment of a wish, such as good business profits or success in an election.



An ordinary Daruma

2

当選したら 目 を 入れる なんて もう フルーイ やり方。

Tōsen shitara me o ireru nante mō furu-i yari-kata.
when elected eye(s) (obj.) put in (quote) now/already old way of doing

Putting in the eye when elected is already an old method.

→ Painting in the eye after you're elected is the o—ld way.

- *tōsen shitara* is a conditional "if/when" form of *tōsen suru* ("be elected").
- *me o ireru* is literally "put in a/the eye(s)." When *daruma* are used as charms for attaining some wish/goal, the traditional custom has been to paint in one of the doll's eyes when beginning the endeavor and paint in the other eye when the goal has been successfully attained. Post-election TV coverage invariably includes scenes of victorious politicians painting in *daruma* eyes.
- *nante* is a colloquial quotative form that implies the situation described is ridiculous/silly.
- using katakana and lengthening the vowel adds emphasis to *furu* ("old").

3

このダルマは、候補の指名を受けた日から毎日

Kono daruma wa, kōho no shimei o uketa hi kara mainichi
this daruma as-for candidate of designation (obj.) receive day from everyday

頭を「うつぞ、うつぞ」と脅かすことで、

atama o "utsu zo, utsu zo" to odokasu koto de,
head (obj.) will hit (emph.) will hit (emph.) (quote) threaten thing/act by means of

候補の人氣「挽回」を図る新式のダルマです。

kōho no ninki "bankai" o hakaru shinshiki no daruma desu.
candidate's popularity recovery/restoration (obj.) aim/strive for new-type of daruma is**This daruma is a new-type daruma aimed at reviving the candidate's popularity from the day he is nominated, by (the candidate) threatening it everyday with "I'll hit you on the head, I'll hit you on the head."**
(PL3)

- the basic sentence here is *Kono daruma wa . . . shinshiki no daruma desu*, "This daruma is a new-type daruma," and the long clause in between is a modifier for *shinshiki no daruma*.
- *uketa* is the past form of *ukeru* ("receive"), and *kōho no shimei o uketa* is literally "receive the designation of candidate" → "be nominated." This modifies *hi* ("day").
- *utsu* = "hit/strike" and *zo* is a rough, masculine particle for emphasis, so *utsu zo* is a threat: "I'm going to hit you."
- *odokasu* = "scare/threaten," and *odokasu koto* = "the act of scaring/threatening," so *odokasu koto de . . . hakaru* literally means "strive to do . . . by the act of threatening . . ." The understood subject of *odokasu* is the candidate.
- *bankai* = "restoration/recovery," and *bankai suru* = "restore/revive/regain lost ground."

4

相手は、手も足もでないダルマですから、

Aite wa, te mo ashi mo denai daruma desu kara,
opponent as-for hands/arms also feet/legs also don't come out daruma is so

安心して ブチノメシテ、いい気分を味わってください。

anshin shite buchinomeshite, ii kibun o ajiwatte kudasai.
without worry/safely beat-up-and good feeling (obj.) please taste**Your opponent is a helpless daruma without arms or legs, so you can safely beat him up and savor how good it makes you feel.** (PL3)

- *mo - mo - nai* makes an expression meaning "neither - nor -/without either- or -." *Te mo ashi mo denai* is an idiomatic expression meaning "to be completely helpless/completely unable to defend oneself," but in this case, as a modifier for *daruma*, it also carries the meaning of *te mo ashi mo nai*, "has neither hands/arms nor feet/legs."
- *anshin* = "ease of mind" and *anshin shite* is the *-te* form of the verb *anshin suru* ("be relieved/stop worrying").
- *buchinomeshite* (in katakana for emphasis) is the *-te* form of *buchinomesu*, from *butsu* ("strike/beat/punch") and *nomesu* ("make stumble/fall") → "beat up."
- *ajiwatte* is the *-te* form of *ajiwau*, which literally means "taste/savor" but is used in the abstract to mean "experience/enjoy."

(continued on following page)

(continued from previous page)

- 5 ※なお、年配の候補の場合、効果のないこともございます。
Nao, nenpai no kōho no baai, kōka no nai koto mo gozaimasu.
 however age/years of candidate's case effect (subj.) not have situation/occasion also exists

あらかじめ ご了承ください。
Arakajime go-ryōshō kudasai.

beforehand/in advance (hon.)-please understand/be aware

However, in the case of older candidates, there can be situations where it has no effect. Please understand this beforehand.

→ **Note: It is sometimes ineffective in the case of older candidates. Please be forewarned.** (PL4)

- *nao* (lit. "further/still more") is used idiomatically to introduce afterthoughts or additional notes/disclaimers/warnings. In this context its meaning comes closest to "however," but an English ad would more likely say "Note:" or just use an asterisk.
- *gozaimasu* is a PL4 equivalent of *aru* ("have/exist"). The expression ... *koto mo aru* means "[the described] situations also exist," implying "can exist/can happen" → "sometimes occur."
- *arakajime go-ryōshō kudasai* is a standard formula for disclaimers/prior warnings. *Ryōshō* is a noun meaning "acknowledgment/understanding/agreement," and *ryōshō suru* is its verb form, "acknowledge/understand/note/agree."

- 6 砂漠の火ダルマ 砂漠の火ダルマ • *sabaku no hi* ("fire of the desert," or, to follow the example of "Desert Shield/Storm," "Desert Fire") modifies *daruma* to make a name for this particular model of *daruma*, but there is also a pun on the word *hidaruma* ("ball/mass of fire").
- Sabaku no hi daruma* (or) *Sabaku no hidaruma*
 desert of fire daruma desert of fireball
Desert Fire Daruma Fireball of the Desert

- 7 慰楽 ダルマ 本舗
Iraku Daruma Honpo
 Iraq/amusement & pleasure daruma main store
 ☎ **PUN: The Iraq Daruma Co. + The Entertaining Daruma Co.**
- *iraku* is written here with kanji meaning "amusement/entertainment" and "pleasure/comfort," but the name of the country is normally written in katakana, イラク *Iraku*.
 - *honpo* (literally, "main store") appears quite frequently in the names of makers of traditional foods/crafts/clothing/etc.

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Calvin and Hobbes

by WATSON



1



2



3



4

Calvin: "When are we going to get to our vacation site? I wanna be there!"
いつ (どこどこへ) 着く 休暇を過ごす場所 そこにいきたい。

→ いつ (休暇先に) 着く の? 早く 行きたい よー。

Itsu (kyūka-saki ni) tsuku no? Hayaku ikitai yō

- wanna は会話で want to という時に使われる短縮形。Going to は gonna になる。

ママ: "Calvin, it's an eight-hour drive. We're not even out of our state yet."
車で8時間かかる まだ自分達が住んでいる州から出ていない

"It's going to be a while. Relax."
しばらくかかる 落ち着きなさい

→ カルヴィン、8時間 は かかる のよ。まだ うちの 州 も 出ていないんだ から、
Karuvin, hachijikan wa kakaru no yo. Mada uchi no shū mo dete-inai n da kara
しばらく かかる わよ。おとなしくね。
shibaraku kakaru wa yo. Otonashiku ne.

徒歩で3分は "three-minute walk"; 電車で30分は、"a thirty-minute ride"; 飛行機で2時間は、"two hour flight" など、分 (minute) や時間 (hour) が形容詞のように使われる時は、複数の s はつかない。また、数のあとにハイフンが入ることも忘れずに。

Calvin: "How much longer now?!"
あとどれくらい 今

→ ねー、あと どれ くらい?。
Nē, ato dore kurai

両親: "I told you we should have flown."
あなたに言った 飛行機で行くべきだった

→ だから 飛行機 で 行こう と 言った じゃ ない。
Dakara hikōki de ikō to itta ja nai.

- 両親ともカルヴィンが文句ばかり言うのにあきあきて車で来たことへの責任を互いになすりあっている。"I told you" は、「言ったじゃない」というかんじでよくつかわれる。



1 Calvin: "I have to go to the bathroom.."

...しなくてはならない トイレに行く

→ オシッコー。

Oshikkō

- トイレは、アメリカでは bathroom や restroom, 紳士用は men's room, 女性用は, ladies' room と言うのが一般的。

2 ババ: "Calvin, we just pulled out of the restaurant. Can't you wait?"

カルヴィン、たった今レストランから出たところじゃないか。

待てないのか。

Think of something else."

について考える 何か別のこと

→ カルヴィン、今 レストラン から 出た ばかりじゃないか。 待てない の か?

Karuvin, ima resutoran kara deta bakari ja nai ka. Matenai no ka?

何か ほかの ことでも 考えていなさい。

Nanika hoka no koto de mo kangaete-inasai.

- "pull out of"で車をどこどこから出す、出る、の意味。

3 Calvin: "All I can think of is Niagara Falls, and the Hoover Dam, and Noah's Ark, and..."

思いつくことはただ ナイアガラの滝、そしてフーバーダム、そしてノアの箱船、それに

→ え、と、ナイアガラ の 滝、それから フーバーダム、それから ノア の 箱船、それから...

E-to Naigara no taki, sore kara, Fūbā damu, sore kara Noa no hakobune, sore kara...

- 連想するのは、全てほとぼる大量の水... トイレにいきたくてたまらないカルヴィン。andが多いのは子供のしゃべり方の特徴。

ママ: "Ooh boy, now I have to go!"

あれまあ 今/それを聞いて 私がいかなければいけない。

→ あらら、今度は 私 が いきたいわ。

Arara kondo wa watashi ga ikitai wa.

- boy や my で驚きを表す。

4 ババ: "Next year I swear I'll just take a vacation by myself."

来年

私は誓う

私はただ

休暇をとる

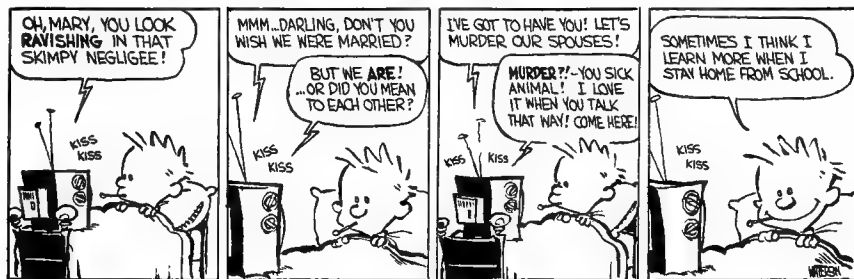
一人で

強めて「本当に」

→ 来年 は 絶対 一人 で 休暇 をとるぞ。

Rainen wa zettai hitori de kyuuka o toru zo

- swear は、誓う、のしる、の意で、「I swear」は特に友達同士の会話で、「絶対だ」ということを強調するときに使う。



1

2

3

4

男: "Oh, Mary, you look **ravishing** in that **skimp** negligee!"

ああ、メアリー、うっとりさせるほど素敵 セクシーな negligee を着ると

→ ああ、メアリー その セクシー な ネグリジェ を 着ると たまらないね！

A Meari sono sekushii-na negurije o kiru to tamaranai ne.

- ravishing は、「うっとりさせる、惚とさせる」の意。
- skimpy は、布の面積の少ない肌の露出度の高い服の形容に使われている。

女: "MMM...Darling, **don't** you wish **we** were married?"

...たらいいと思わない 自分達が結婚している

→ あーん、ダーリン、結婚していたら いい のに。

ān, dārin, kekkon shite-itara ii no ni

- mmm は、う ん、あ ん、というなり声。
- don't you wish...? で、提案や同意を求める。

男: "But we are! ... Or did you mean to each other?!"

でも(結婚)している! それとも...という意味? 僕達たちがお互いに

→ 結婚している じゃないか? それとも 僕達 が 結婚してたら って いう こと?

Kekkon shite-iru ja nai ka soreto boku-tachi ga kekkon shite-tara tte iu koto

- we are は、we are married の略。
- to each other は、you wish we were married to each other の略。

女: "I've got to have you! Let's murder our spouses!"

どうしてもしたい あなたを手にいれる 私達の結婚相手を殺そう

→ あなた なしでは いられない わ! あの 人達 を 殺しちゃいましょう よ!

Anata nashi de wa irarenai wa! Ano hitotachi o koroshichaimashō yo!

- I've got to は、I must と同意。
- spouse は、配偶者を指す時に使う。

男: "MURDER?! You sick animal! I love it when you talk that way! Come here!"

殺人? この獣 そろそろしゃべり方をする時 ここへおいで

→ 殺人 だって?! 気違い! 君 の そろそろ 言い方 が なんと も いえないよ。ここへ来な!

Satsujin date?! Kichigai! Kimi no sō iu iikata ga nan tomo ienai yo. Koko e kina!

- You+何々で、相手のものをのしる(curseする)。勿論ここでは戯れているだけ。

Calvin: "Sometimes I think I learn more when I stay home from school."

時々 と 思う もっと学ぶ 学校を休んで家にいる時

→ 学校を休んで 家 に いる 方 が 勉強 になる と思う こと が ある よ。

Gakkō o yasunde ie ni iru hō ga benkyō ni naru to omou koto ga aru yo.

- 結婚しているのが、お互いではなくて、別々の相手というのがミソ。カルヴィンは、風邪をひいたので熱を計るために体温計を口にくわえながら、テレビで「社会勉強」している。テレビから「KISS KISS」とでているので男女がはっきりなしにキスをしているらしい。これがキスの音(例えばチューチューのような)だったら「SMACK」となる。

栄養ドリンク Tonic Eiyō Drinks

Quick energy for a nation on the go

by D.C. Palter

Salarymen are drinking them next to the kiosk at the subway station; high school students are drinking them outside the 7-11 on their way to cram school; pharmacy shelves and windows are stacked with them; vending machines are stocked with them; television and magazines are overflowing with advertisements for them; even Coca-Cola Japan markets one. They are Japan's *eiyo* drinks (*eiyo* = "nutrition/nourishment"), tonic beverages designed to help Japanese overcome the fatigue generated by their tough lifestyles.

For centuries, various kinds of herbs, teas and other *kampōyaku* (漢方薬, Chinese medicines) have been used in Japan to combat physical problems ranging from colds to cancer. This tradition, combined with an increased awareness of vitamins and nutrition in post-war Japan led to the development and marketing success of *eiyo* drinks. Pharmaceutical companies began selling nutritional supplement pills in the 1950s, but it wasn't until 1962 that the first drink version, Lipovitan D (リポビタンD) was marketed. Its overwhelming success led to the release of a wide variety of *eiyo* drinks. Currently, *eiyo* drinks are an approximately 400 billion yen (\$3.3 billion) market.

Because of the wide range of ingredients, prices, and product positionings, the *eiyo* drink category is hard to define, but if you've ever been in a Japanese drugstore, you've probably seen them in a small refrigerator case placed in a central location. They come in little brown bottles, with brightly colored labels. Some are classified as over-the-counter pharmaceutical products while others are considered soft drinks, but all indicate or imply on the label that the product will have some kind of beneficial physical effects.

In the higher-priced pharmaceutical products, the ingredients that bring about these effects typically include B-complex vitamins, amino acids, and caf-

feine, along with more exotic ingredients that give the product its unique identity. These might include things like ginseng (朝鮮人參 *Chōsen ninjin*), extract of shark fin (フカヒレ・エキス *fukahire ekisu*), tincture of bezoar (ゴウ・チンキ *gō chinki*), tincture of viper (ハンピ・チンキ *hanpi chinki*), etc. Other vitamins, as well as minerals such as calcium and iron are frequently included. Royal jelly, the honey-like nutritious secretion of worker bees that is fed to queen larvae, is often found on both ends of the price scale.

Pharmaceuticals vs. Soft Drinks: Only products designated as 医薬品 (*iyakuhin*, "pharmaceutical product")

cram school = 塾 *juku* • pharmacy = 薬局 *yakkyoku* • stacked = 積み上げられた *tsumiagerareta* • nutrition = 栄養 *eiyo*
beverage = 飲料 *inryō* • fatigue = 疲労 *hirō* • herbs = ハーブ/薬用植物 *hābu/yakuyō-shokubutsu* • combat = 戦う *tatakau*
physical = 肉体の *nikutai no* • awareness = 意識 *ishiki* • supplement = 補足 *hosoku* • overwhelming = 圧倒的な *attōieki-na*
approximately = およそ *ayoso* • ingredients = 成分 *seibun* • define = 定義する *teigi suru* • indicate = 示す *shimesu*
imply = 暗示する *anji suru* • beneficial = (体に)いい (*karada ni ii*) • unique identity = 独自性 *dokujisei* • secretion = 分泌物
bunpitsubutsu • larvae = 幼虫 *yōchū* • designated = 類別された *ruibetsu sareta*

Japan's leading *eiyo* drink products

(all shown slightly larger than half actual size)



リポビタンD

Lipovitan D
100 ml. ¥150

From Taishō Seiyaku; leader in the regular-size drink market with a whopping 63%. This is the export version, with an all-English label.



グロンサン

Guronsan

30ml. ¥200

From Chūgai Seiyaku; second in the mini-drink market with a 15% share



エンケル

Yunker

30 ml. ¥800

From Satō Seiyaku; leader of the mini-drink (under 50ml) market with a 32% share

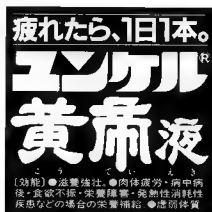


アリナミンV

Arinamin V

50ml. ¥300

From Takeda Yakuhin; third in the mini-drink market with 8%



What are they good for?

Only *eiyo* drinks which have been tested and approved by the *Kōseishō* (厚生省, Ministry of Public Welfare) can make specific claims of health benefits. Here is what leading mini-drink brand Yunker has to say. The listings at the bottom under 効能 (*kōnō*, "effectiveness") are virtually identical for all drinks classified as pharmaceuticals.

疲れたら、一日一本

Tsukaretara, ichinichi ippon

If you're tired, one bottle a day.

エンケル 黄帝液

Yunkeru

Yunker

Kōtei-eki

(product name)

(効能) (<i>kōnō</i>) (effectiveness)	滋養強壮 <i>jiyō kyōzō</i> nutritional fortification	/	肉体疲労 <i>nikutai hirō</i> physical fatigue	・	病中病後 <i>byōchū, byōgo</i> during and after sickness	・	食欲不振 <i>shokuyoku fushin</i> loss of appetite	・	栄養障害 <i>eiyo shōgai an</i> nutritional disorder
発熱性 <i>hatsunetsu-sei</i> fever-inducing	消耗性 <i>shōmō-sei</i> dissipating	疾患 <i>shikkan</i> illness	などの場合 <i>nado no baai</i> cases such as	の	栄養補給 <i>eiyo hokyū</i> for nutritional supplementation	/	虚弱体質 <i>kyojaku taishitsu</i> weak constitution		

(Effectiveness) Nutritional fortification; nutritional supplement in cases such as physical fatigue, during and after sickness, loss of appetite, nutritional disorder, or fever-inducing/dissipating illnesses; (for) weak constitutions.

can make specific claims of health benefits. This designation is always displayed prominently in red on the label. Other products carry the designation 炭酸飲料 (*tansan inryō*, "carbonated beverage") or 清涼飲料水 (*seiryō inryōsui*, "soft drink"), written in blue.

The *iyakuhin* drinks are usually referred to as *eiyo-zai* (栄養剤), the *-zai* suffix indicating "medicine/drug/compound." *Eiyo-zai* must be approved by the Kōseishō (厚生省, Ministry of Public Welfare), which performs the kind of drug testing handled by the United States FDA. The approval process takes approximately five years, and includes animal and human tests to prove that the product is not only safe but delivers the promised effects.

Eiyo-zai can be sold only in licensed pharmacies and must list all active ingredients

and quantities on the label. Prices range from about ¥150 (\$1.25) all the way up to ¥3,000 (\$25.00) for a bottle containing between 30 ml and 100 ml. The smallest bottles, referred to as mini-tonics, are the most expensive.

The *seiryō-inryōsui*, or soft drinks, need not go through the time-consuming and expensive approval process and may be sold anywhere, but are not allowed to make any concrete claims of health benefits. The labels usually imply such benefits with phrases such as *bitamin iri eiyo inryō* (ビタミン入り栄養飲料, "vitamin-fortified nutrition drink"). The price of *eiyo* soft drinks is usually ¥110 (\$0.92), the same as colas, canned juices, and canned coffee.

The most common use for *eiyo* drinks is as a pick-me-up to combat

physical or mental fatigue, and advertising usually focuses on this aspect. The B vitamins and amino acids that most *eiyo* drinks contain are said to replace the ones that are depleted during times of physical or mental stress. Just to make sure, there is also a dose of caffeine, typically 50 mg, to help keep you fighting. The caffeine gives even the low-cost drinks the same kick as a cup of coffee, and the small size make them a quick and convenient way to get that boost of energy.

It is not uncommon in Japanese offices for a supervisor to bring in an economy pack of *eiyo-zai* for the group during especially busy seasons. Most business district pharmacies do a thriving business selling *eiyo-zai*, especially in the morning before work and in the evening when salarymen take a short dinner

displayed = 表示された *hyōji sareta* • prominently = 目立つように *medatsu yō ni* • approved = 承認された *shōnin sareta*
performs = 実行する *jikkō suru* • not allowed = 許されていない *yurusarete-inai* • concrete = 具体的な *gutaiteki-na* • claims
= 主張 *shuchō* • focuses = (に) 焦点をあわせる *(ni) shōten o awaseru* • aspect = 特色/面 *tokushoku/umen* • depleted = 消耗された *shōmō sareta* • kick = 刺激 *shigeki* • boost = 増大 *zōdai* • supervisor = 監督者 *kantokusha* • thriving business = 盛んな
売れ行き *sakan-na uryūki*



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The reluctant corporate warrior



In this TV commercial, the salaryman doesn't want to work late, but he has to. Fortunately, there is Guron-san to see him through. The jingle starts with:

帰りタイ のに 帰れない
Kaeritai no ni kaerenai
 want to go home even though can't go home
I want to go home but I can't go home.

Look closely at the tie, it has become a *kaeri-tai*. The English word "necktie" is used in Japanese, but it becomes *nekutai*. This opens the way for word plays based on the verb ending *-tai*, which means "want to..." For example, *kaeri-tai*, "(I) want to go home." His wish to go home shows up in his tie — it becomes a *kaeri-tai*.

ネクタイ 帰りタイ になっている
nekutai kaeritai ni natte-iru
 necktie want-to-go-home tie has become
My necktie has become a "want-to-go-home tie."

Other *eiyo* drink slogans

Lipovitan D: ファイト 一発
Faito Ippatsu
A single burst of "fight"!

The word *faito* ("fight") is widely used in Japanese to mean "fighting spirit," and even as a kind of chant by people doing athletic training. *Ippatsu* literally means "one shot/a single burst."

Regain: 二十四時間 戦えますか
Nijūyōjikan tatakaemasuka?
Can you fight for 24 hours?

"Fighting for 24 hours" refers to business "fighting." The advertising for this brand typically shows a young businessman/salaryman, but in a non-office setting (city street, jungle, etc.)

Arinamin V: 大丈 V!
Daijō-vui!

A word/letter play based on *daijōbu* (大丈夫, "O.K./all right," especially in the sense of "physically all right"). In Japanese, the letter V is usually written/pronounced ヱイ (*vu-i*), but the *vu* is so close to *bu* that the advertisers want the consumer to think of V as *bui*. In fact, in one version of the print ad, Arnold Schwarzenegger is holding up a bottle and saying, だいじょーぶ *daijō-bui*.

break before heading back to the office again. Children as young as elementary school students, exhausted from a long day of school and club activities, often stop for a bottle of *eiyo* drink on their way to *juku* (塾, cram school that students attend to prepare for the college entrance exams). College students down

*eiyo*zai when pulling all-nighters for their graduation theses.

*Eiyo*zai and *eiyo* soft drinks are also popular as hangover remedies. Again, the idea is that the B vitamins in the drink replace those lost to the effects of alcohol. The jolt of caffeine also helps jump-start the body the morning after.

Advertising for Lipovitan D frequently makes reference to this kind of usage, and Ganbare Kantarō (ガンバレ肝太郎) is marketed expressly as a hangover remedy.

The only medical value of the *eiyo*zai recognized by the Kōseishō is as a source of vitamins and nutrition, but

reluctant = いやいやながらの *iyaiya-nagara no* • fortunately = 幸い *saiwai* • see (him) through = 切り抜けさせる *kirinukesaseru* • shows up = 現われる *arawareru* • chant = かけ声 *kakegoe* • exhausted = 疲れ果てた *tsukarehateta*
 activities = 活動 *katsudō* • hangover = 二日酔い *futsuka yoi* • remedy = 治療 *chiryō* • jolt = 衝撃 *shōgeki* • reference = 言及 *genkyū* • recognized = 認められた *mitomerareta*

A bit of corporate culture in advertising



This is one of a series of ads that appeared in ビッグコミック (*Big Comic*), from Shogakukan. The ads ran on the last page of a regular feature manga called C級サラリーマン ("C-Class Salaryman") and used the same characters as the manga series.

When a supervisor gives *eiyo* drinks to his subordinates, it implies that he is depending on them, and that he has faith in their abilities. Since salaryman C has never been given a bottle of Arinamin V by the president, he feels that he is not considered a valuable employee. The nonchalant comments by A and B are a kind of psychological one-upmanship. Part of the humor in this manga series arises from the characters' exaggerated reactions to real and imagined slights.

A: ほお、キミはまだ社長から頂いたことはないのかね?
hō, kimi wa mada shachō kara itadaita koto wa nai no ka ne?
Hmm, you've never been given one by the president?

同期じゃキミだけじゃないのかなあ。

Dōki ja kimi dake ja nai no ka na.

You must be the only one in our "class/group."

B: ボクなんか二本めだよ。

Boku nanka nihon-me da yo.

This is the second one for me.

• *dōki* (literally, "same time/period") refers to all the employees who entered the company at a given time, something like classmates in school.

doctors often advise patients recovering from fever to take their prescription drugs with *eiyo* drinks in order to promote quick recovery. Many doctors also recommend them to women recovering from childbirth.

On the other hand, *eiyo* soft drinks are popular partially because some people, especially children, enjoy the taste. Most *eiyo* soft drinks are highly carbonated and flavored with sugar, grape juice and honey, making them not unpleasant to drink. Found next to ordinary soft drinks in supermarkets, convenience stores, train platform kiosks and even vending machines, they are always within easy reach.

Expectations of actual health benefits from the low-cost *eiyo* drinks may be minimal, but many drink them be-

cause they seem marginally preferable to cola or other non-*eiyo* soft drinks.

The foul-tasting, expensive *eiyo* drinks, however, are expected to deliver immediate and noticeable results. People recovering from fevers have reported that *eiyo* drinks make their bodies feel hot, give them energy, and make a difference in the recovery process.

While the pharmaceutical companies make no overt claims to their products increasing sexual potency, most of the expensive mini-tonics such as Yunker (エンケル) clearly have aphrodisiac overtones.

A similar drink, Samon (サモン), contains powdered Mongolian Deer antlers which it claims have long been used in China for weak constitutions, and muirapuama, a plant from the Amazon

with supposedly invigorating qualities.

Do they have any effect on sexual performance? A professor of pharmacology reportedly performed an experiment in which one test group of male university students was given real *eiyo* drinks while another group was given placebos. Both groups were then shown porno movies, but the level of excitement of all members of both groups was too high for any difference to be noticeable. The professor concluded that any sexual effect of *eiyo* drinks would be wasted on male university student.

Conquering New Markets

As of 1991, *eiyo* drinks were a ¥195 billion (\$1.6 billion) per year market, constituting 27% of all over-the-counter pharmaceutical sales in Japan.

subordinate = 部下 *buka* • faith = 信頼 *shinrai* • psychological = 心理的な *shinriteki-na* • one-upmanship = 人よりすぐれていることを示そうとする *hito yori sugureteiru koto o shimesō to suru* • exaggerated = 大げさな *ogesa-na* • slights = 軽視 *keishi* • recommend = 勧める *susumeru* • preferable = 勝る *masaru* • foul-tasting = まずい *mazui* • deliver = 届ける *to-dokeru* • noticeable = きわだった *kiwadatta* • overt = 直接的な *chokusetsu-na* • aphrodisiac = 薬品 *iyaku* • overtones = 暗示 *anjii* • antler = 枝角 *edazuno* • constitution = 性質 *taishitsu* • supposedly = うわさでは *uwasa de wa* • invigorating = 元氣づける *genki-zukeru* • placebo = 気休め薬 *kiyasumegusuri* • constituting = 組成する *sosei suru*

Eiyō soft drinks such as Oronamin C and Coca-Cola Japan's Real Gold sell to the tune of ¥200 billion (\$1.7 billion) per year, making the total eiyō drink market size nearly ¥400 billion (\$3.3 billion) per year.

Originally, eiyō drinks were targeted at blue collar workers and older men, especially those who tended to overindulge in sake. When this market became saturated, the target was expanded to include white-collar workers. Arinamin V and Regain became the white collar worker's eiyōzai, helping the sales of mini-tonics to soar sevenfold from 1980 to 1991.

Now that the white collar worker drink market is beginning to reach saturation, makers are setting their sights on new markets. Recent changes in working, playing, and eating habits have cre-

ated new needs, and a host of new products, mostly mini-tonics, have been released in the past few years. Some makers are changing advertising strategies to target their existing products at twenty to thirty-year-old men and women. The current advertising for Arinamin V features Arnold Schwarzenegger and the popular young actress Miyazawa Rie in humorous, entertaining commercials.

Eiyōzai have traditionally been for men, but makers are now trying to bring women into the market. Alfe (アルフェ) is formulated especially to combat a woman's fatigue; Chocora BB (チョコラBB) promises more lustrous skin along with a healthier body. New products seem to be released almost daily.

Eiyōzai are also gaining popularity across South-East Asia, a region with a long history of using *kanpōyaku*. Thai-

land consumes one hundred thousand bottles of Lipovitan D every year, and its maker, Taisho Seiyaku, has just opened a new factory in Malaysia to complement its other factory in Taiwan.

Yunker and Lipovitan D are both sold in the US, but availability is pretty much limited to Japanese or Oriental groceries and shops catering to the *nikkei* (日系) crowd. Makers feel that getting the average American to drink these will be a hard sell, but on a recent trip to Los Angeles, MANGAJIN marketing manager Greg Tenhover reported seeing Lipovitan D in the cooler at a 7-11 in Anaheim — it may not be too long before Arnold Schwarzenegger is selling Arinamin V in the US as well.

D.C. Palter is fiction editor of the *Abiko Quarterly Rag*.

overindulge = 過度に楽しむ/飲む *kado ni tanoshimu/omou* • saturated = 飽和点に近づいた *hōwa-ten ni chikazuita* • soar = 舞上がる(ように)売上が伸びる • 急に昇る *maiagaru (yō ni uriage ga nobiru)* • *kyōjōshō suru* • traditionally = 従来は *jūrai wa* • formulated = 調剤された *chōzai sareta* • fatigue = 疲労 *hiro* • lustrous = 光沢のある *kōtaku no aru* • complement = 補足する *hosoku suru* • catering to = 得意先とする *tokui-saki to suru* • crowd = 連中 *renchū*

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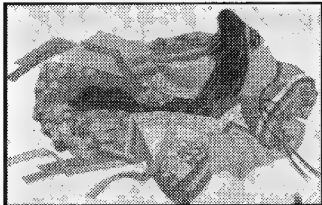
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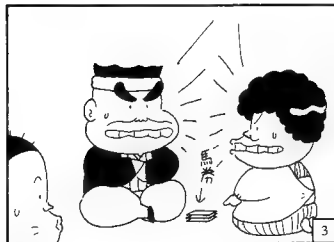
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Edokko Dialect

The main characters in this series speak in what is called Edokko dialect. Edokko means “child/native of Edo,” a reference to the old name for Tokyo. These speech forms are now used mainly in eastern Tokyo, around Ueno and Asakusa.



2

Boy: かーちゃん お湯 が わいてる よ
Kāchan, o-yu ga waite-ru yo.
 Mom hot water (subj.) is hot/boiling (emph.)
 “Mom, the water’s boiling.” (PL2)

- in Japanese, once water has grown hot it is called *yu* or *o-yu* (the *o-* is honorific, but almost universally used regardless of the situation or speaker). There is no such thing as *atsui mizu*, even if that makes sense to English speakers as a translation of “hot water.”
- *waite-ru* is a contraction of *waite-iru*, the progressive (“is -ing”) form of *waku* (“boil/grow hot”).
- *yo* is an emphatic particle used especially when asserting/revealing something you think your listener doesn’t know.

3

Arrow: 馬券
Baken
 horse ticket
Horse race (betting) tickets

4

Boy: だめ だ あっち も わいてら
Dame da. Atchi mo waite-ra.
 no good is over there also is/are boiling
 “It’s no use. They’re boiling in there, too.”
 (PL2)

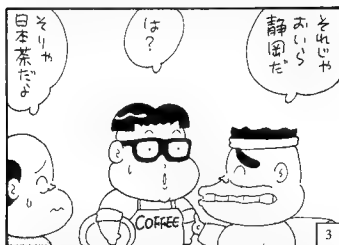
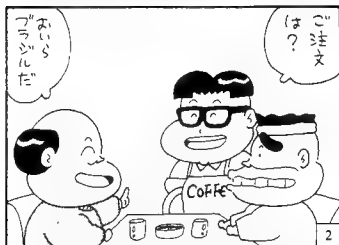
Sound FX: パチン
Pachin
Click (effect of gas range knob reaching “off” with and audible click/clink)

- *atchi* is an informal equivalent of *achira*, meaning “over there/that direction.” Cf. *kouchi/kochira* = “here/this direction” (close to the speaker), *sotchi/sochira* = “there/your direction” (close to the listener), and *dotchi/dochira* = “where/what direction.”
- *waite-ra* is a colloquial/slang form of *waite-(i)ru*, “is boiling.” In English, “boiling” refers to one or more person’s rage/anger, while in Japanese, *waite-iru* refers to the heatedness of the argument, so the word play doesn’t work quite the same way in English as in Japanese.

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(continued from facing page)

- *atabō* is an Edokko dialect slang form of *atarimae* (“matter of course/common sense”).
- *kochitora* can be described as a playful/joking “I/me/we/us.”
- *dei* is an Edokko dialect form of *da* (“is/are”).
- *shō* is a contraction of *shiyō* (“way of doing”) and *nē* is an Edokko dialect form of *nai* (“not exist”), so *shō ga nē* means the same as *shikata ga nai*: “there’s nothing one can do” → “it can’t be helped.”



1

Friend: お茶 でも 飲んでくかい
Ocha demo nonde ku kai
 tea or something drink and go ?
"Wanna stop for some tea or something?"
 (PL2)

Tōchan: おっ いい な
O! ii na
 hey/say/oh good (colloq.)
"Hey, (sounds) good." (PL2)

- *ocha* = "tea," although in this kind of usage, *ocha* serves as a generic word for almost any kind of beverage: juice, milk, soft drinks, or coffee. For example, even though the friend suggests that they stop for "tea," in the next frame he orders coffee. *Nihon-cha*, literally "Japanese tea" can be used to clarify when there might be confusion, as in the 3rd frame of this manga. When the subject is clearly "tea," *ocha* refers to Japanese/green tea, as in frame 4. As is the case with *o-yu* in the manga on the facing page, the *o-* is honorific, but almost universally used regardless of the situation or speaker.
- *nonde ku* is a contraction of *nonde iku*, from *nomu* ("drink") and *iku* ("go"), and *kai* is an informal equivalent of the question particle *ka*, used mostly by males.

2

Waiter: ご注文 は?
Go-chūmon wa?
 (hon.)-order as for
"Your order?" (PL3 or 4 implied)

Friend: おいら ブラジル だ
Oira Burajiru da.
 I/me Brazil am/is/are
"I'm Brazil!" → **"I'll have Brazilian."** (PL2)

- *oira* is a variation of *ore*, a rough, masculine word for "I/me."

3

Tōchan: それじゃ おいら 静岡 だ
Sore ja oira Shizuoka da.
 then/in that case I/me Shizuoka am/is/are
"Well then, I'm Shizuoka." → **"And I'll have Shizuokan."** (PL2)

Waiter: は?
Ha?
"Huh?" → **"Excuse me?"** (PL3-4)

Friend: そりゃ 日本茶 だよ
Sorya Nihon-cha da yo.
 as for that Japanese tea is (emph.)
"That's green tea." (PL2)

- Shizuoka is a famous tea-producing area of Japan.
- *ha?* is a more formal equivalent of *e?*, which shows surprise or confusion about what the other person has said: "Huh?/What?/Pardon?"
- *sorya* is a contraction of *sore wa* ("as for that").

4

Tōchan: あたぼうよ こちと江戸っ子でいっ
Atabō yo. Kochitora Edokko de!
 of course (emph.) I/me child of Edo/native Tokyoite am
"Of course! I'm a child of Edo!" (PL2)

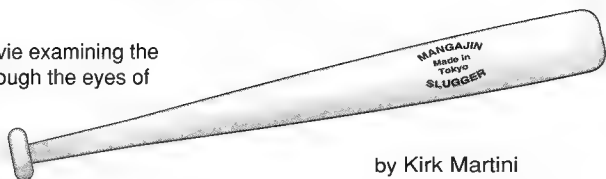
Friend: しょーが ねーな
Shō ga nē na
 can't be helped (colloq. emph.)
"You're hopeless." (PL2)

Waiter: ブラジル と お茶—
Burajiru to ocha—
 Brazil and tea
"One Brazilian and one green tea!" (PL2)

(continued on facing page)

Mr. Baseball

Tom Selleck stars in a new movie examining the world of Japanese baseball through the eyes of a *gaijin* player. . .



by Kirk Martini

Just in time for the major league playoffs and the World Series, Universal Pictures released *Mr. Baseball*, with Tom Selleck in the title role of Jack Elliot, an aging major leaguer coping with life and baseball in Japan. The movie opens with Elliot as a once-bright superstar with the New York Yankees who is rudely informed that his only remaining job opportunity is with Japan's Chunichi Dragons (All Japanese pro baseball teams have corporate sponsors. Chunichi is a newspaper company in Nagoya, an industrial city east of Osaka). Elliot protests "I don't wanna play in Japan!" and the next scene finds him in the Nagoya airport meeting Chunichi executives, passing out his baseball cards in place of business cards.

Elliot goes through the obligatory goofs of a *gaijin* in Japan (using soap in the bath, etc.). We learn that a Japanese locker room is like a Japanese house: no shoes

inside. But the movie quickly gets down to its main subject: Japanese baseball. Elliot finds that the Japanese use the same rules to play a very different game—a cautious game that avoids direct challenge and risk. There's lots of bunting, no hard sliding, restrained base running, and a tie game is considered the ideal.

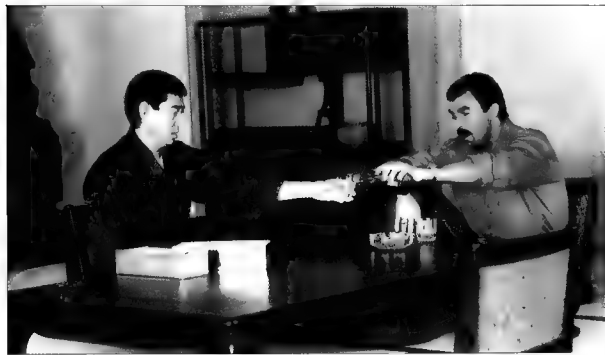
The action off the field is different, too. Using a quick-cutting style, Australian director Fred Schepisi creates a vivid montage of the food, music, and coordinated chaos that fill a Japanese ballpark—a hapi-coated drummer pounds a *taiko* as fans keep time with official noise-makers; a sloshing bowl of ramen is slurped by an eager fan; thousands of streaming balloons rise simultaneously from the stands; mini-skirted cheerleaders prance up the stadium aisles; hundreds of plastic umbrellas bob in synchronous celebration. A Japanese baseball game is a visual feast,

and Schepisi serves it well.

The plot of the movie centers on the relationship between Elliot and the Dragons' hard-nosed manager, Uchiyama. The story will be familiar to movie viewers who saw *Black Rain*, the Michael Douglas movie of a few years ago. A rebellious American is unwillingly shipped off to Japan, where his loose-cannon antics provoke and embarrass his tough Japanese mentor. The American rebel and Japanese mentor gradually change one another and build a relationship of mutual respect and acceptance. Veteran actor Takakura Ken plays the mentor character in both *Mr. Baseball* and *Black Rain*, but in *Mr. Baseball* the chemistry with Selleck creates a warmer and more genuine relationship. Takakura is famous in Japan for his many *yakuza* movies, but he looks very convincingly suited up for this role.

A romantic interest develops on Elliot's first day of practice at the Nagoya ballpark when a cosmopolitan Japanese woman in the stands brashly invites him to dinner. To Elliot's disappointment, the woman is not trying to "get through his pants," in her words. She is in the advertising department of the Chunichi organization, and wants to discuss business, specifically, Elliot's obligation to make commercials. Like Elliot's relationship with the manager, the romance grows on a theme of mutual acceptance, but it is much less convincing.

The premise concerning commercial endorsements—the hook for spurring the romance—is one of the movie's few technical flaws. The woman, Hiroko, explains that Chunichi has hired Elliot not only to play ball, but also to enhance the team's image, so they put a clause in his contract requiring him to make commercials. This is rather far-fetched, since Japanese teams generally feel embarrassed



Jack Elliot (Tom Selleck) meets his match in team manager Uchiyama (Takakura Ken) in a comedy of colliding cultures and conflicting lifestyles.

about having gaijin on the roster. Gaijin players are regarded as *suketto* ("helpers"). Management tolerates their much higher salaries and less disciplined behavior only because their quick bats and powerful arms may help a team win a few more games. By putting a gaijin on the roster, a team admits that it needs help to win a pennant. Leon Lee—the movie's baseball consultant, with ten years' playing experience in Japan—once described the gaijin's role: "We're mercenaries pure and simple. Our job is to do well and let the Japanese players have the glory and take the blame when things go bad."

Although some gaijin players become popular with the fans, they are not the favorites of Japanese baseball's ruling elite. In 1982, the commissioner of Japanese baseball publicly declared that "The gaijin are overpaid, underproductive, and generally annoying." In 1987, a new commissioner added, "there are too many troublemakers among foreigners. In the future, pure-blooded baseball is ideal." These commissioners seem nostalgic for

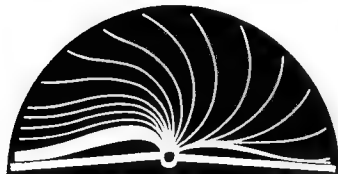
the "pure-blooded" era of the Tokyo Giants: from 1958 to 1974, the team won thirteen pennants—including a nine-season streak—without a single gaijin. The rules of Japanese baseball still limit each team to two foreign players on the roster, and one in the farm system. (The recent stardom of the Hawaiian sumo wrestlers Konishiki and Akebono has prompted some of sumo's high officials to speculate about limiting gaijin in that sport, as well.)

Even the most popular gaijin ball players rarely get endorsement contracts to match their Japanese counterparts. Warren Cromartie, a popular Tokyo Giants player during the 1980s, was in the Japanese limelight for more than five years before landing a single commercial endorsement. A Japanese *eiyo* ("nutrition") drink company is currently using a series of commercials featuring more than half a dozen Giants players enjoying the benefits of their product, but neither of the Giants gaijin players are included.

Some of the movie's baseball scenes are based on actual events. One sub-plot



A brawl empties both benches in the normally civil game of Japanese baseball.



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involves Elliot's chance in the final game of the season to break the Japanese record for most consecutive games with a home run; the current holder of the record is Uchiyama, the Dragons manager. To keep Elliot from breaking the record, opposing pitchers refuse to throw Elliot a strike, walking him every time. To underscore the absurdity, Elliot one time holds the bat by the wrong end; the pitcher ignores the joke, and throws another ball two feet outside the strike zone.

In 1965, when Daryl Spencer of the Hankyu Braves threatened to become the first gaijin to win a Japanese home run crown, he was walked so many times that once he really did hold the wrong end of the bat. In the final game of the 1985 season, when Randy Bass of the Hanshin Tigers was one home run short of tying the record for most home runs in a season, opposing Giants pitchers walked Bass four consecutive times. The home run record was—and still is—held by Japanese baseball legend Oh Sadaharu, who happened to be manager of the Giants at

the time. Bass later quipped, "It's just as well they walked me. If I had broken Oh's record, they probably would have taken away my visa."

Several American veterans of the Japanese leagues were involved in the movie. The baseball consultant Leon Lee played with three different Japanese teams; Lee makes a brief cameo appearance in a scene at a Japanese sports bar. Also appearing in that scene is Bradley Jay "Animal" Lesley, a former Hankyu Brave who now broadcasts sports in Japanese. In preparation for his baseball role, Selleck joined the Detroit Tigers in spring training, where he must have heard a few stories from Tigers stars Cecil Fielder and Bill Gullikson, who both spent time in Japan. Selleck also trained extensively with Doug de Cinces, another major league who played in Japan, and who appears in the movie as a New York Yankee. Selleck did his homework—he looks like a veteran at the plate, and the baseball scenes are very authentic.

Some of the other scenes lack the

same realism. In particular, Elliot's love interest lives a *nouveau riche* lifestyle that is pure fantasy for most Japanese, or just about anyone else. Her apartment looks like a chic Manhattan gallery. A tasteful European coffee maker stands alone on her kitchen counter, without the clutter of appliances that overflow a normal Japanese kitchen. Her workplace—it would be hard to call it an office—is equally stylish, and in one daytime scene she's at work dressed more like an elegant Ginza bar hostess than a Nagoya working woman. Even her grandparents' traditional country home sports a Mercedes Benz parked by the bonsai.

The movie flashes a few clips of Japanese television. These are undoubtedly authentic, but they exaggerate the absurdity of Japanese TV—no small feat. But there are many genuine touches of average life in Japan. The location shots are straightforward and honest, without the overpowering neon lights and ever-present billowing steam that dominate Ridley Scott's *Black Rain*. The scenes of

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Elliot riding the train are somewhat unrealistic, since he has a seat, but his train rides are complete with giggling uniformed high school girls and glimpses of his neighbor's X-rated manga. *Mr. Baseball* also has the best noodle-slurping scene since Juzo Itami's *Tanpopo*.

Naturally, there is a lot of Japanese language in this movie, almost all of it subtitled in English. Even some of the heavily accented English lines are subtitled in English. For Japanese speakers, the roughly spoken exchanges among ball players may be hard to understand, even for a native.

The most interesting language angle is the role of Elliot's personal interpreter. In the masterpiece of Japanese baseball books, *You Gotta Have Wa* (Vintage Books, 1989), author Robert Whiting devotes an entire chapter to the plight of interpreters assigned to gaijin players; the chapter is called "The Sandwich Man," and gives outrageously funny accounts of interpreters trapped between clashing cultures.

We feel the interpreter's predicament in this movie. At a press conference for Elliot's arrival at the airport, a reporter asks how he likes Japan. He replies, "Al-ready? Well, the airport's nice, I guess. And there are lots of little people talking very fast." The interpreter quickly responds in Japanese "Architecture beautiful. The Japanese are at the cutting edge of society." Later, the interpreter wonders what to tell the team when Elliot cheers, "it ain't over till the fat lady sings!"

Unfortunately for Chunichi's PR department, the real-life Dragons have not lived up to their movie role as pennant contenders; they were dead last this season. Instead, the Kansai area was feverish over Japan's comeback kids: Osaka's Hanshin Tigers, who finished in the cellar last year but came heartbreakingly close to winning the Central League pennant this year. Their sudden success created mile-long ticket lines, drove up the stock value of their corporate sponsor, and prompted Asahi Beer to design a special beer can with the slogan *Gambare!*

Hanshin Taigazu ("Go! Hanshin Tigers"). The Tiger brew sold about eight million cans in three months. Compared to the U.S., Japanese player salaries and television contracts are small potatoes; but for corporate PR, Japanese baseball is serious business.

Mr. Baseball gives a close look into the world of Japanese baseball, in the way *Bull Durham* paints a picture of life in the minors. But *Mr. Baseball* is not quite in *Bull Durham*'s league. The romantic subplot is unconvincing, and hinges on a far-fetched and hackneyed coincidence. Even so, there's an engaging story of two men who learn and grow from their confrontation; the experience helps Uchiyama continue his career, and helps Elliot face the end of his. Most of all, for the sights and sounds of the Japanese game, a ticket to *Mr. Baseball* is almost as good as a ticket to the outfield seats at Tokyo Dome.

Kirk Martini is a baseball fan and former resident of Tokyo, who now watches his movies in Charlottesville, Virginia.

Mackojien ~Japanese Dictionary-

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The premier Japanese reference tool, Iwanami Kojien, is now accessible to Macintosh users in this CD-ROM application. The Kojien CD contains 200,000 entry words and 2000 graphics. The package includes both a full application and a desk accessory version. MacKojien supports multiple-condition searching and searching by wild card.

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Kyoto, Nara: Hyper-Travel

A Japanese Language Travel Reader for the Macintosh

Aimed at advanced beginner to intermediate students, this program uses graphics, 200 *kanji* and *kana* to guide the user through 19 scenic spots in the Kyoto-Nara area of Japan. Loaded with interesting as well as practical information, this is an innovative and fun way to learn.

0-88727-172-3 3 diskettes and booklet \$69.95

Saijiki:Hyper-Reading Japanese

A Japanese Cultural Reader for the Macintosh Computer

This all new program uses 6 essays on Japanese Culture to promote reading fluency in intermediate to advanced students. Text in *kanji*, *kana* and English translation, with animation, dictionary, *kanji* practice, comprehension questions, & appendices.

0-88727-173-1 3 diskettes and booklet \$79.95

Both programs are authored by Dr. Kayoko Hirata, California Institute of Technology. A demo version of both programs on one diskette is available for \$10.00 + \$3.00 shipping & handling (Cont. US).

Hardware Requirements (Both Programs) Mac SE and some Mac II's; 2 MB RAM; hard drive, Kanji Talk 6.0 or above with a compatible version of Hypercard

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CD-ROM

Product Showcase

by Paul Ferguson

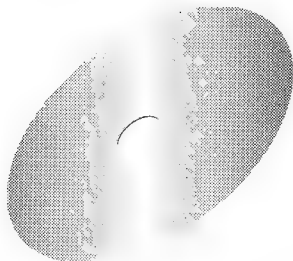
The same shiny plastic discs that brought studio quality sound into the home are now becoming a part of the computerization of language learning. Computer-oriented derivatives of the familiar audio-only CDs, CD-ROMs have a number of advantages over the printed page.

CD-ROMs lend themselves to interactive applications—they'll speak to you, draw pictures, ask you questions and check your work. They'll pace you, analyze your weak points and tell you what you need to review.

This makes them ideal for learning foreign languages, and there are already a half-dozen CD-ROM-based products on the market for learning Japanese. None of them are cheap. But if you're committed to learning the language, a CD-ROM may actually save you money in the long run.

A CD-ROM can provide your brain with more blisters for the buck than a private tutor or even a two-week trip to Japan. You'll not only have a native speaker available with the flip of a power switch, but you can have some of the world's finest educators coaching you through a study program.

Unlike a book, a computer screen can focus your attention on necessary but boring language drills. If the sound and motion of a television picture can keep a 5-year-old enthralled for hours a day, imagine what it can do for your studies. If there's a potential problem, it's that self-study requires self-motivation. All the



beautiful pictures and pleasant-voiced narrators can be too much fun, lulling you into a passive, television-like state.

A CD disc-drive is not a piece of magic hardware that can transform you from a Japanophile to a Japonophone. You'll still need lots of intellectual elbow-grease to do that.

But it is an efficient short-cut. The right software can jack your learning curve up tremendously. But with even the most inexpensive CD-ROM software package making a sushi dinner in Tokyo seem cheap, you'd better pick your program carefully.

Japanese for Everyone

Of the CD-ROM programs on the market today, the hands-down winner for best overall program is *Japanese for Everyone*. The author, Kenneth D. Butler, is a Harvard Ph.D. who left academia for consulting and the computer world.

Butler was the Director of the Stanford Inter-University Center for Japanese Language Studies, in Tokyo, for a decade. During that time he accumulated lots of experience putting together Japanese-language study materials. He has dozens of language books, tapes and computer programs to his credit.

The approach of *Japanese for Everyone* is to isolate key Japanese sentence patterns, and play a ping-pong volley of listening and repeating these patterns with your computer until you've mastered them.

As you progress through the 150 hours of this course, you're expertly coached through some pretty complicated patterns. You may not believe this, but students go from "*Konnichi wa*" and "*Ohayō gozaimasu*" in lesson one to "According to what Mr. Tanaka said, the Prime Minister is expected to carry out a cabinet reorganization soon" by lesson 14 in a cogent, logical way.

Patterns such as the different ways of saying "according to" in Japanese become simple when you learn them the same way children do: listening and repeating. This program uses that method, but through painstaking attention to detail in the design of the program, patterns are cumulative and reinforcement of what you've learned is constant.

Japanese for Everyone is brilliant, and certainly the best of the Japanese language learning CD-ROM programs available.



Japanese for Everyone uses sound, graphics and an interactive interface to make Japanese as painless as possible.

Understanding Written Japanese

Understanding Written Japanese, part of a series of programs created by Nippon Television Network, proves beyond a

doubt that you can't judge a CD-ROM program by the cover. The sleek packaging includes several big names from famous universities—people who somehow advised Nippon Television Network about something.

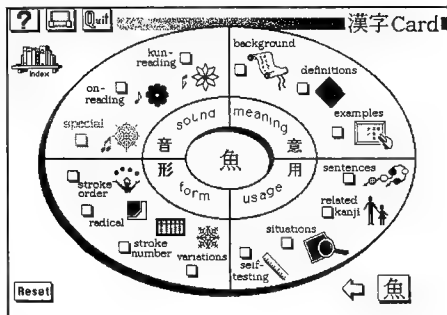
This beautifully boxed disc not only puts the cart before the horse, it clamps a set of blinders over the poor horse's tail. The program has no sound capacity—the main reason you'd buy a CD-ROM to begin with.

The author explains in his introduction that he believes reading is a guessing game, and that this course is designed "to encourage constructive guessing." A typical example is the introduction of a *nengajo*, or New Year's greeting card. After skimming this postcard, a multiple choice question asks if you've just read a post card, thank-you card, New Year's card, etc. There are no in-depth explanations.

The program itself runs beautifully. Each section is well organized into objectives, instructions, text and summary. However, wildly guessing at the meanings of arbitrary newspaper ads and essays doesn't really seem like a practical way to learn a language.

Kanji Card

Kanji Card, by professor Kazuko Nakajima of the University of Toronto, trumps traditional ways of memorizing kanji.

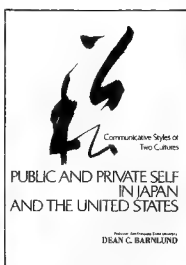


Kanji Card's main menu shows the study options available when learning any of 300 kanji analyzed in the program.

This program is the CD-ROM equivalent of those boxed sets of kanji cards you see in college bookstores. Instead of snappy definitions, examples of compounds and the kanji's readings squeezed onto a palm-sized card, *Kanji Card* marshals a multimedia parade of video, sound and graphics for each of 300 kanji.



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Too new to review

Three new CD-ROM programs have just been released for the Japanese language-learning market. **Fundamental Japanese**, published by Knox Computer Systems, is a PC-based multimedia package which combines sound, animation and an interactive interface to teach Japanese through a combination of drills, tutorials and role-playing.

Butler Consulting, creators of **Japanese for Everyone**, are at it again with an interactive spoken Japanese language program aimed at high school classes. As yet unnamed, this program will be tested in April 1993 in selected Oregon high schools. Apple will provide Macintosh computers to aid in the testing process.

DynEd International, publisher of several English-learning CDs, will be coming out with a Japanese-learning CD in Spring

(continued on page 44)

For More Information . . .

Japanese for Everyone

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Fundamental Japanese

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Lesson 21 • Hesitating with *anō* . . .

Anō, or its short form *ano*, is a word — or you might say it's just a "sound" — that expresses a feeling of hesitation. For example, when you're hesitating over what to say next, *anō* can fill the pause, just like "uhh" in English. Learning to say *anō* instead of "uhh" when you are struggling to remember the Japanese word for something will go a long way toward making your Japanese sound more natural, though, as with "uhh," one must be careful not to overdo it.

Anō can also be used to get the attention of someone you wish to speak to, something like "excuse me" is used in English when approaching someone to ask a question or otherwise interrupt what they are doing. In such situations, *anō* expresses the speaker's hesitation to bother the listener, thereby showing consideration for the listener. So, regardless of the politeness level of the rest of what is said, *anō* in this usage has a certain quality of politeness (though it can't be assigned to any particular politeness level). Since "polite" is not a word we would associate with "uhh" in English, it's important to think of this use of *anō* as overlapping with that of "excuse me."

The word is used to show other kinds of hesitation in the course of a conversation as well, such as when one wishes to contradict/reject what the other person has said (*anō, sore wa chotto* . . . — "Excuse me but that's a little [mistaken/disagreeable/unacceptable]"); when one is about to break some bad news (*anō, chotto iizurai n desu ga* . . . — "Uhh, it's a little hard for me/I'm sorry to have to say this, but . . ."); or, when one is worried about sounding too forward. These uses, too, have a certain feeling of politeness because by expressing hesitation, they show the speaker's consideration for the listener's feelings.

In some cases *anō* is used without any feeling of polite hesitation or of struggling to find the right words; instead it simply signals that the speaker is starting to say something and wants the listener's particular attention, similar to English use of words like "look/say/now/well" at the beginning of statements. We have sometimes described this as a kind of "verbal warm-up/tee-up" in our manga notes. It's often a hard line to draw, though, since the other uses of *anō* can also be thought of as "warm-ups" for what follows.

Anō as "Excuse me"

The high school was in Shikoku, but this is a meeting of classmates who are now living in Tokyo. This young man was reluctant to come because he is pursuing a career as an *enka* singer and has not achieved any kind of financial success. In addition, he still has a rural accent which he has recently become acutely aware of. As he timidly opens the door, he says *ano* to get the receptionist's attention — a situation where an English speaker might say "Excuse me."



© Tsuchida Saiki / Orebushi, Shogakukan

Kōji: あ...あの...

A... ano...

"Uh... Excuse me."

Receptionist: あつ、ハイハイ 受付けね!
A! Hai hai, uketsuke ne!
"Oh, yes, yes, registration, right?" (PL2)

- *uketsuke* can refer to a "receptionist/reception desk" or to the act of "checking in/registering" for an event.

When interrupting another conversation

This man and woman used to date each other, but in this scene she is having dinner with another man (her boss, it turns out). He interrupts their conversation to ask to speak to her.

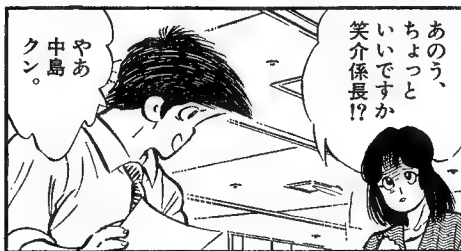


© Tsukamoto Tomoko / *Kurā-na Ai*, Shogakukan

Kurimoto: あの、ちょっと 話したい ん だけど...
Ano, chotto hanashi ga shitai n dakedo
 Uhh, a little want to talk (explain) it is, but
 “Excuse me, I’d like to have a word with you.”

At a delicate time

She has just found out that she is pregnant, and she is about to confide in her (young, attractive) supervisor. Their conversation is overheard, and everyone in the office thinks they are having an affair.



© Hijiiri Hideo / *Dakara Shōsuke*, Shogakukan

Shōsuke: やあ 中島くん。
Yā Nakajima-kun
 Hey Nakajima
 “Yo, Nakajima.” (PL3)

- *kun* is typically used with the names of young males, but it can also be used with OLs by their superiors.

Secretary: あのう、ちょっと いいですか、 笑介係長!?
Anō, chotto ii desu ka, Shōsuke-kakaricho
 Uhh, a little is it OK (name) group chief
 “Excuse me, can I speak to you just a minute, Shōsuke?” (PL3)

- *kakaricho* is a rank below *kachō* (section chief). *kakari* refers to being “in charge” of a certain job/task and can apply either to an individual or a group. *-chō* is the chief/head of a group.

Trying not to sound too forward

She meets an older man and they enjoy each other's company, but as he is leaving, she realizes she never found out his name. Afraid of sounding too forward, she only implies the question (uses an abbreviated form), and warms up with *anō*.

Kuroishi: あ、あのお...ごめんなさい
A, anō... gomen-nasai
 U, uhh... I'm sorry
 “U-Uhh, excuse me”
 アタシ お名前を...
Atashi o-namae o...
 I your name (obj)
 “I (didn't get) your name.”



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Later that evening

She gets a call from the man she met that day. This *ano* is probably both an expression of the man's hesitation/nervousness over making what might be construed as an over-eager call and a pause-filler while he fumbles for how to begin the conversation.



© Iwashige Takashi / Zappera, Shogakukan

Suzuki: ああの... 今日、お会いした鈴木です...
A-ano... Kyō, o-ai shita Suzuki desu
 U-uhh... today met (name) am
 “I am Suzuki who met you today”
 → “U-uhh... this is Suzuki — I met you today.” (PL3)

Kuroishi: 鈴木さん!?
 “Suzuki-san!?”
 • *o-ai shita* is a polite/humble past form of *au* (“meet”), here modifying the name Suzuki → “Suzuki, who met you.”

Reluctant to say it

The young man in this scene is trying to find a girl he met only once at a bookstore. It's not clear if he really has the wrong party, or if the girl at the other end of the line is just pretending to be someone else. In either case, her *ano* expresses her hesitation at saying what she has to say, and serves to take the edge off of a response that could be painful to her listener.



© Iwashige Takashi / Bane! Kakeru, Shogakukan

Voice: あの...言ってる こと が よく わからない。
Ano... Itte-ru koto ga yoku wakaranai
 Uhh saying thing/fact (subj) well isn't understood
 "Uhh... I don't understand very well what you are saying."
 → "I'm sorry... I don't really know what you're talking about." (PL3)

Ano as a "tee-up"

In the first panel, she is a little unsure and stutters her *ano*, but in the second frame she is smiling and her hesitation is apparently gone, so the *ano* can be thought of simply as a verbal "tee up" for the rest of the sentence.



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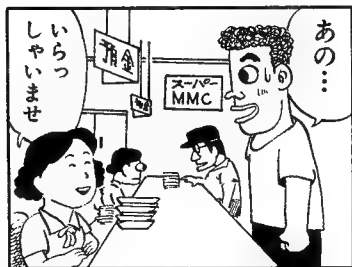
Takada:
 じゃ また
Ja mata
 then/well again
 "Then, see you later."

Sakaguchi: あの、よかったら お茶 一緒に しませんか?
Ano, yokattara ocha go-issho shimasen ka
 Uhh/say if you'd like tea (hon) together won't you do/have
 "Say, if you'd like, won't you have tea with us?"

Sakaguchi: あ、あの...
A, ano...
 "Oh, uhh..."

Searching for the right words

From *Garcia-kun*, a manga about Hispanic *gaijin* in Japan, this panel shows one of Garcia's friends trying to find the right words to say to a bank teller. Actually, he has fallen in love and is about to propose to her right in the bank. If we assume he speaks first, then his *ano* also contains an element of "excuse me," for getting her attention, but in this context it is clearly the lesser element.



© Takeuchi Akira / *Garushia-kun*, Futabasha

Customer: あの...

Ano...
"Uhh..."

Teller: いらっしゃいませ

Irasshatmase
"Welcome." → "Yes sir." (PL4)

Signs: 預金 スーパー MMC
Yokin *Supa MMC*
Savings Super MMC

- MMC stands for "Money Market Certificate." The minimum for a MMC used to be around ¥20 million, but the "Super MMC" can be used with smaller amounts.

Later at the reunion...

Still embarrassed by his appearance and his dialect, the young man in our first illustration is unsure how to respond to this attractive former classmate (who has something of a crush on him).

Midori: トナリ いーい?
Tonari i-i?
next to/adjacent OK
"Can I sit next to you?" (PL2)

- this is a very abbreviated, colloquial style of speaking. Adding a simple *desu ka* on the end would make it more conventional, and would probably sound more natural for a beginning speaker of Japanese.



Kōji: あ...あの...ハイ...
A...ano...hai...
"U... Uhh...yes." (PL3)

Midori: どう? / その後... 歌ってる?
Dō? / Sono go... utatte-ru?
How is it? / after that singing
"How's it going? Still singing?" (PL2)

Kōji: あ...あの...ハイ...
A...ano...hai...
"U... Uhh...yes." (PL3)

- *sono go... utatte-ru?* is a very shorthand way of saying something like "Have you done any singing since then (the last time I saw you)?"



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When *anō* isn't enough to fill the pause

This outspoken daughter of the Arashiyama family (notorious for its constant squabbling and open discord) is coercing Yamano-san to admit that his family, in spite of its outward appearance of harmony and peacefulness, has just as many problems. Akira is usually a male name, but given her aggressive attitude and un-ladylike behavior, it seems appropriate for her.



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Akira:

ほら 言ってやんなさいよ ズバツと!!
Hōra itte yanna-sai yo zuba-tto!
 (exclam) say (command) (emph) decisively
"Look, come on out and say it."

- *yanna-sai* is a contraction of *yari-nasai*, a command form of *yaru* ("give/do for"). *Itte yaru* means "say/tell to" someone else — in this case, to a third party.

Yamano: あっ... あ...
 A!... ano...
"Uh... Uhhh..."

Yamano: え...えとー、 / いや... だから...
E...eto, / iya... dakara...
"Er... Well... I mean... That is to say..."

Try to avoid this situation

If you lose your passport, here's how to tell someone in Japanese. Although it's unlikely you'll have to ask someone to re-issue your passport in Japanese, the same phrase will work if you lose your *gaijin toroku-sho*, i.e. alien registration! The initial *ano* is optional, but it's a natural way to start a statement like this.



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Takahashi: あ... パスポート 紛失して、
Ano... pasupōto funshitsu shite
 Uh... passport lost (and)

再発行してほしい ん だけど...
saihakkō shite hoshii n dakedo
 want re-issued (explain) it is, but
"Uh... I lost my passport, and I'd like to get it re-issued..." (PL2)

- *funshitsu suru* is a rather formal word for "lose." A more colloquial word is *naku suru*.



POLITENESS LEVELS

Codes used in *Mangajin*

(PL4) Politeness Level 4: Very Polite

Typically uses special honorific or humble words, such as *nasaimasu* or *itashimasu*.

(PL3) Politeness Level 3: Ordinary Polite

Typified by the verb *desu*, or the *-masu* ending on other verbs.

(PL2) Politeness Level 2: Plain/Abrupt

For informal conversation with peers.

- “dictionary form” of verbs
- adjectives without *desu*

(PL1) Politeness Level 1: Rude/Condescending

Typified by special words or verb endings, usually not “obscene” in the Western sense of the word, but equally insulting.

The **politeness levels** found in Japanese frequently have no counterpart in English. This can cause problems for translators. The words *suru* and *shimasu* would both be rendered simply as “do” in English, but in Japanese there is a very clear distinction between the “politeness” levels of these two words. In a more extreme case, *shiyagaru* would also be translated simply as “do” in English, but in Japanese this word is openly offensive. To avoid confusion or embarrassment, we label our translations using the codes on the left.

Learning Japanese from manga is a good way to get a “feel” for these politeness levels. You see words used in the context of a social setting.

The danger in “picking up” Japanese is that even though most Japanese people appreciate the fact that you are interested in learning their language and will give you “slack” as a beginner, misused politeness levels can be pretty grating on the Japanese ear, even if they do not reach the point of being truly offensive.

How can I be safe? Politeness Level 3 can be used in almost any situation. Although it might not be completely natural in a very formal situation, it will not cause offense. If you want to be safe, use PL2 only with friends and avoid PL1 altogether.

These levels are only approximations: To simplify matters, we use the word “politeness,” although there are actually several dimensions involved (formality, deference, humility, refinement, etc.). While the level of respect (or lack of it) for the person spoken to or spoken about can determine which words are used, verb forms are determined largely by the formality of the situation. Thus, it is difficult to label the verb *irassharu* (informal form of an honorific verb) using this simple four-level system. In such cases we sometimes use combined tags, such as (PL4-3).

Rather than trying to develop an elaborate system which might be so confusing as to actually defeat the purpose, we feel that this system, even with its compromises, is the best way to save our readers from embarrassing situations.

PRONUNCIATION GUIDE

Pronunciation is probably one of the easier aspects of Japanese. Vowel sounds don’t vary as they do in English. While English uses the five letters a,e,i,o,u to make 20 or so vowel sounds, in Japanese there are 5 vowels and 5 vowel sounds—the pronunciation is always constant. There are only a few sounds in the entire phonetic system which will be completely new to the speaker of English.

The five vowels in Japanese are written a,i,u,e,o in *rōmaji* (English letters). This is also the order in which they appear in the Japanese kana “alphabet.” They are pronounced:

- a like the *a* in *father*, or *ha ha!*
- i like the *i* in *macaroni*
- u like the *u* in *zulu*
- e like the *e* in *get*, or extra
- o like the *o* in *solo*

The length of time that a vowel sound is held or sustained makes it “long” or “short” in Japanese. Don’t confuse this with what are

called long or short vowels in English. The long vowel in Japanese has exactly the same pronunciation as the short vowel, but it’s held for twice as long. Long vowels are designated by a dash over the vowel (*dōmo*, *okāsan*), or by repeating the vowel (*iimasu*).

The vowels *i* and *u* are sometimes not fully sounded (as in the verb *desu* or the verb ending *-mashita*). This varies between individual speakers and there are no fixed rules.

Japanese consonant sounds are pretty close to those of English. The notable exception is the *r* sound, which is like a combination of the English *r* and *l*, winding up close to the *d* sound. If you say the name Eddie and touch the tip of your tongue lightly behind the upper front teeth, you have an approximation of the Japanese word *eri* (“collar”).

Doubled consonants are pronounced by pausing just slightly after the sound is formed, and then almost “spitting out” the rest of the

word. Although this phenomenon does not really occur in English, it is somewhat similar to the *k* sound in the word bookkeeper.

The *n* sound: When it is not attached to a vowel (as in *na, ni, nu, ne, no*), *n* is like a syllable in itself, and as such it receives a full “beat.” When *n* is followed by a vowel to which it is not attached, we mark it with an apostrophe. Note the difference between the word for “no smoking,” *kin'en* (actually four syllables: *ki-ne-e-n*) and the word for “anniversary,” *kinen* (three syllables: *ki-ne-n*).

The distinctive sound of spoken Japanese is partly due to the even stress or accent given to each syllable. This is one reason why pronunciation of Japanese is relatively easy. Although changes of pitch do occur in Japanese, in most cases there are not essential to the meaning. Beginners are probably better off to try for flat, even intonation. Rising pitch for questions and stressing words for emphasis are much the same in English.

幽 霊



1

Sound FX: しく しく しく

Shiku shiku shiku (effect of soft sobbing)

- it is believed that the spirit of a deceased person travels on to another dimension or spirit world, but those who do not, or who return to this world, are generally in the grip of some powerful emotion such as sorrow, hatred, desire for revenge, etc. Thus, *yūrei*, especially female *yūrei*, are commonly portrayed crying this way.

2

Sound FX: しく しく しく しく

Shiku shiku shiku shiku (more soft sobbing)



3

Man: さんじゅうろく

Sanjūroku

"Thirty-six."

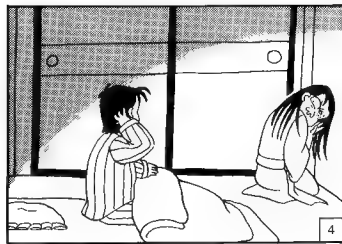
- *shi* = "four" and *ku* = "nine," so when Japanese school children learn their multiplication table they memorize the formula *shi ku sanjūroku*, "four nines (are) thirty-six."
- the multiplication table is known as *kuku* in Japanese because the standard table that children learn goes through 9×9. The table is memorized rhythmically, with the formula for each combination of numbers varying according to what gives the best rhythm, sometimes using alternate readings for the numbers and often including *ga* or an elongated vowel. We don't have room for the full table, but here are the formulas for one through five. (In romanizing, we've separated the first two numbers to make them easier to read, but they are pronounced together as if they were one word):



3

1×1=1 *ichi ichi ga ichi*
 1×2=2 *ichi ni ga ni*
 1×3=3 *ichi san ga san*
 1×4=4 *ichi yon ga yon*
 1×5=5 *ichi gō ga gō*
 1×6=6 *ichi roku ga roku*
 1×7=7 *ichi nana ga nana*
 1×8=8 *ichi hachi ga hachi*
 1×9=9 *ichi kyū ga kyū*

4×1=4 *shi ichi ga shi*
 4×2=8 *shi ni ga hachi*
 4×3=12 *shi san jūni*
 4×4=16 *shi shi jūroku*
 4×5=20 *shi go nijū*
 4×6=24 *shi roku nijūshi*
 4×7=28 *shi shichi nijūhachi*
 4×8=32 *shi ha sanjūni*
 4×9=36 *shi ku sanjūroku*



4

2×1=2 *ni ichi ga nii*
 2×2=4 *ni ni ga shi*
 2×3=6 *ni san ga roku*
 2×4=8 *ni shi ga hachi*
 2×5=10 *ni gō ga jū*
 2×6=12 *ni roku jūni*
 2×7=14 *ni shichi jūshi*
 2×8=16 *ni hachi jūroku*
 2×9=18 *ni ku jūhachi*

5×1=5 *go ichi ga go*
 5×2=10 *go ni ga jū*
 5×3=15 *go san jūgo*
 5×4=20 *go shi nijū*
 5×5=25 *go go nijūgo*
 5×6=30 *go roku sanjū*
 5×7=35 *go shichi sanjūgo*
 5×8=40 *go ha shijū*
 5×9=45 *go kku shijūgo*

3×1=3 *san ichi ga san*
 3×2=6 *san ni ga roku*
 3×3=9 *sa zan ga ku/kyū*
 3×4=12 *san shi jūni*
 3×5=15 *san go jūgo*
 3×6=18 *sabu roku jūhachi*
 3×7=21 *san shichi nijūichi*
 3×8=24 *san pa nijūshi*
 3×9=27 *san ku nijūshichi*

サライ君

西村 宗



1

Arrows: 夫婦

Fūfu

Husband and wife.

Sign on Desk:

課長

Kachō

Section Chief.

2

President: 家事はどうしている?

Kaji

wa

dō

shite-iru?

domestic chores as-for in what way is/are doing

"What are you doing about the housework?"

"How do you handle the housework?"

(PL2)

Kachō:

なんでも

交代で

やっています。

Nandemo

kōtai de

yatte-masu.

anything/everything alternately is/are doing

"We take turns at everything." (PL3)

- *shite-iru* ("is/are doing") is from *suru* ("do").
- *yatte-(i)masu* is from the verb *yaru* which, like *suru* above, means "do," but there are some subtle differences between the two verbs, which are perhaps best learned by observation. The combination *dō suru* → *dō shite-iru* is somewhat idiomatic, and the president would not say *Kaji wa dō yatte-iru*?

3

President: それでうまく行くかね

Sore de umaku iku ka ne?

with that go well (?)

"And do things go well with that (arrangement)?" (PL2)

Kachō:

そのほうが

かえって

うまく行きます。

Sono hō ga

kaette

umaku ikimasu.

that way (subj.) instead/rather go well

"They actually go better that way." (PL3)

- *umaku* is the adverb form of *umai* ("good/skillful"), and *iku* (PL2)/*ikimasu* (PL3) means "go," so *umaku iku/ikimasu* means "go well/successfully."
- *ka ne* is a masculine form for questions, used among equals, or by superiors to ask questions of subordinates.
- *hō* literally means "direction," and is used to make comparisons or indicate preference.
- *kaette* = "rather/all the more/contrary to what might be expected."

4

President: じゃこれも交代だ。

Ja,

kore mo

kōtai da.

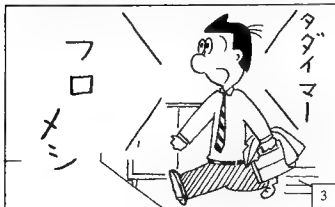
then/in that case this too/also alternation is

"In that case, (you can) take turns with this, too." (PL2)

- *da* is the informal (PL2) equivalent of *desu* ("is/are"), so literally he is saying "this, too, is/will be by turns."

サラー君

西村 宗



1

Colleague: 昔の亭主は家に帰るなり、
Mukashi no teishu wa, ie ni kaeru nari,
 long ago(s) husband as-for house to return
"Husbands of the past, as soon as they got home,

フロ・メシなんていえたもんだよな。
furo meshi nante ieta mon da yo na.
 bath meal (quote) could (always) say (emph)
could say 'bath,' 'dinner,' couldn't they."
 (PL2)

- *teishu*, literally "master of the house/establishment," is a fairly informal way to refer to "husband(s)."
- *nari* after a verb indicates that as soon as that action takes place, something else follows.
- *meshi* = "meal/food" → "dinner."
- *nante* functions here like the particle *to*, indicating a quote, but it implies that the content is extraordinary/extreme.
- *ieta* ("could say") is the plain past form of the verb *ieru* ("can say"), from *iu* ("say").
- *mon(o) da* after a verb can indicate that the action is/was habitual or a matter of course.
- *yo* is for emphasis, and *na*, a masculine equivalent of *ne*, shows that he expects agreement.

2

Sarari-kun: オレは いってる よ。
Ore wa itte-ru yo.
 I/me as-for saying (emph.)
"I say (those things)," (PL2)

Colleague: 勇氣 ある なー。
Yūki aru nā.
 courage/guts have (exclam.)
"You've got guts!" (PL2)

- *ore* is an informal/abrupt masculine form of "I/me."
- *itte-(i)ru* is from *iu* ("say").
- *aru* literally means "there is/exists," but in this usage it would be translated "have" (*Anata wa yūki ga aru/imasu*, "You've got guts/courage").
- *nā*, with a long vowel, gives the feeling of an exclamation.

3

Sarari-kun: タダイマー! フロ! メシ!
Tadaima! Furo! Meshi!
 just now bath meal
"I'm ho-o-me! Bath! Dinner!" (PL2)

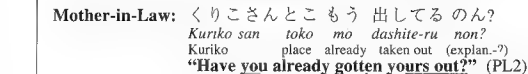
- *tadaima*, literally "just now," is used as an abbreviation of *tadaima kaerimashita* ("I've just now returned") when arriving home from work or any other outing.

4

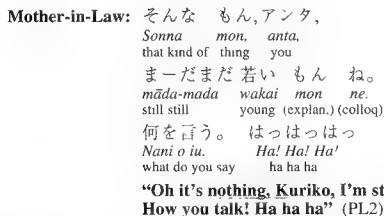
Sarari-kun: ...の当番です。
...no toban desu.
 on duty is/am
"...are my chores." (PL3)

Wife: そうよ。
Sō yo.
"That's right." (PL2)

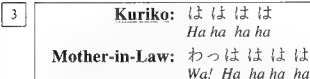
- *tōban* can refer either to being on duty or the person who is on duty. In this case, the underlying sentence is *Watashi wa furo to meshi no tōban desu* = "I am on duty for (preparing) the bath and dinner."
- *sō yo* is an informal equivalent of *so desu yo*, "it is so" → "that's right/correct."



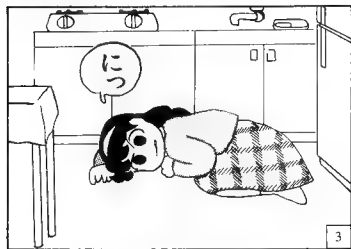
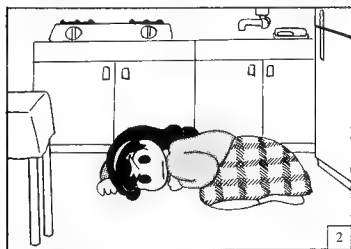
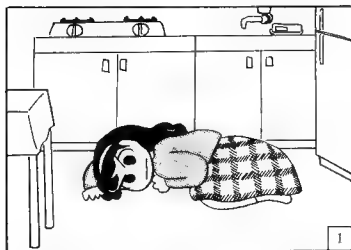
- 2 Kuriko: 寒い でしょう?
Samui desho?
cold probably are?
“Aren’t you cold?” (PL3)



- the *mon* in *sonna mon* and *wakai mon* is short for *mono*, although the two uses are slightly different.
- *anta* is a contraction of *anata* ("you"), but in colloquial speech it is sometimes interjected like a person's name might be in English
- *mada* = "still/yet," and doubling it makes it something like "(will be young) still for a long time yet."
- *nani o iu* is literally "what do you say," but has more the feeling of the English expressions "what can you be saying?/how you talk!"



40 MANGAJIN



3

Kuriko: にっ
NI!
Grin

- this is written in a balloon, but it's really the effect of her grinning, rather than anything she says or any sound she made.
- Kuriko and her husband, Yoichi, live in an apartment above Yoichi's mother's apartment. In the first two scenes, Kuriko has her ear to the floor, listening to what her mother in law is doing.

4

Kuriko: お義母さん、遊びにきましたア
Okāsan, asobi ni kimashitā
mother-in-law play for came

"Mother, I've come by to visit!" (PL3)

Mother-in-Law: まあまあ、ちょうどおヒルができたところ
Mā mā, chōdō o-hiru ga dekita toko.
well, well exactly/just lunch (subj.) did place
"Well, well, just when I finished making lunch." (PL2)

- as in the previous manga, the kanji for "mother-in-law" are read/spoken as *okāsan* ("mother"). In other contexts 義母 is read *gibo* ("mother-in-law").
- *asobi ni kimashita* (literally, "came to play") is from the verbs *asobu* ("play") and *kuru* ("come"). Used by adults in this kind of setting, it means "come to visit." The katakana "a" at the end of *kimashita* indicates a sing-song, innocent-sounding tone she's hoping will disguise the fact she was listening and waiting for lunch preparation sounds to end before dropping in.
- *o-hiru* literally "(hon.) noon" refers to "lunch/the midday meal"
- *dekita* is the plain/abrupt past tense of the verb *dekiru* ("be ready/be prepared/be made").
- *toko* (colloq. contraction of *tokoro*) literally means "place." Following the plain/abrupt past tense of a verb it indicates the point in time when something has just occurred.

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(continued from previous page)

Mother-in-Law: 教えてっ
Oshiete!
teach (me)
"Tell me!" (PL2)

- *kōdo* is the English "cord" rendered in katakana.
- *katazuke-hatta* is a past form of the verb *katazuku* ("put away"). *haru* (present) and *-hatta* (past) are often added to verbs in the Osaka dialect.
- *oboete* (*ijimasu* is the PL3 form of *oboete-iru* ("to remember."))
- *oshiete* is from the verb *oshieru*, which means "teach," but is also used like the English verb "tell."

夕焼けの詩

Yūyake no Uta

The kanji 詩 is really read *shi*, and means "poem/poetry." The reading above it in hiragana is *uta*, which can refer to either a song or poem. You could translate *Yūyake no Uta* as "Sunset Song," since the English word "song," like *uta*, can be used to refer to verse as well as musical compositions.

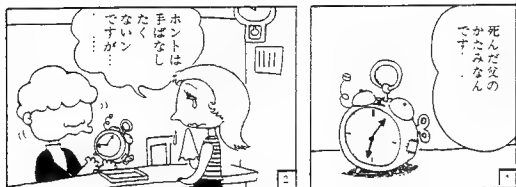
Yūyake no Uta is the title of a collection of manga from the larger work, 三丁目の夕日 (*Sanchōme no Yūhi*), a series that has been running in *Big Comic Original* since 1974. Although there are some regular characters who appear throughout the series, most of the stories are self-contained episodes.



Title: *Shichi-ya*
Pawn Shop

1 Customer: *Shinda chichi no katami na n desu.*
"It's a memento of my dead father." (PL3)

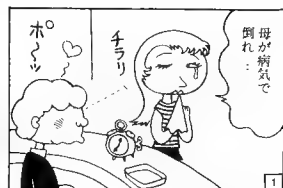
2 Customer: *Honto wa tebanashitakunai n desu ga...*
"I really don't want to let it go, but..." (PL3)



A new format: in order to provide more manga material for our more advanced readers, we are featuring this story in a "translation-only" style. Please let us know what you think.

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- 1 **Customer:** *haha ga byōki de taore . . .*
 "... my mother has fallen ill,
 and . . ." (PL3 implied)
FX: *Chirari*
 (effect of quick, surreptitious
 glance)
FX: *Pō!*
 (effect of blushing and getting
 light headed/dizzy)



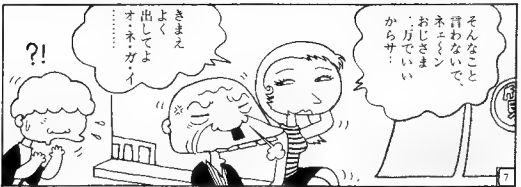
- 2 **Customer:** *osanai otōto-tachi wa onaka o sukasete naite . . .*
 "my little brothers are going
 hungry and crying . . ." (PL3
 implied)
FX: *Porori*
 (effect of tear trickling down
 his cheek)



- 3 **Shop Boy:** *Wa . . . wakarimashita. Sanman-en de o-azukari shimashō.*
 "I- I understand. I'll accept it/
 take it on for ¥30,000."
 → "Okay. I'll loan you
 ¥30,000 for it." (PL3)
Sound FX: *Hi hi hi*
 (effect of a gleeful laugh over
 ill-got gains)



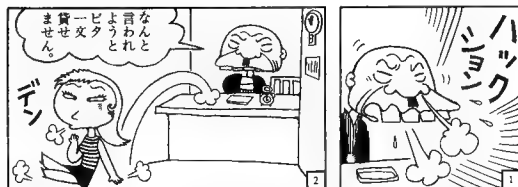
- 4 **Pawnbroker:** *O-machi-nasai! Dare ga shōbai o yare to iimashita.*
 "Hold it! Who told you to do
 business?" (PL3)
Shop Boy: *Uhe! Danna-san.*
 "Yikes! Master, Sir!" (PL3)



- 5 **Pawnbroker:** *Omae-san ni wa mise no ban dake o tanondaita hazu desu.*
 "I believe I only asked you to
 watch the store." (PL3)
Pawnbroker: *Na . . . Nan desu ka, kono garakuta wa?!*
 "Wh-what is this — this piece
 of junk?" (PL3)

- 6 **Pawnbroker:** *Konna mono ja ichimon ni mo narimasen. Yoso ni itte kudasai.*
 "If it's a thing like this, it won't become even one *mon*. Please go elsewhere."
 → "This isn't worth a thing. You'll have to take it somewhere else." (PL3)
Sound FX: *Don*
FX: *Chunk!* (effect of setting clock down hard)
FX: *Mu!*
 (effect of frown from suppressed anger)

- 7 **Customer:** *Sonna koto iwanaide, nē—n, Ojisama. Niman-en de ii kara sa . . .*
 "Don't say that, please, Sir! ¥20,000 would be enough, so . . ." (PL3)
Customer: *Kimae yoku dashite yo, o-ne-ga-i.*
 "... pay/loan me money generously, please."
 → "... why don't you show me how generous you can be. Pretty pl-e-a-se!" (PL3)



1 **Sound FX:** *Hakkushon*
Ah-choo! (sound/effect of sneeze)

2 **Pawnbroker:** *Nan to iwareyō to bita-ichimon kasemasen.*
"No matter what you may say, I can't lend you a thing." (PL3)

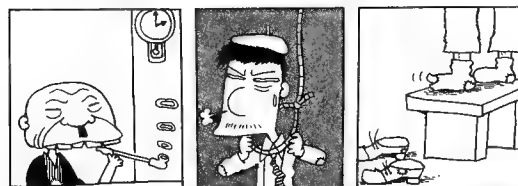
Sound FX: *Den*
Thud (effect of being blown off the counter by his sneeze and landing on her rear end)



3 **Customer:** *Fun! Nan dai, kechi oyaji.*
"Hrumpf! What's with him, the old tightwad!" (PL1)

Customer: *Kutabare! Reiketsukan!*
"Drop dead, coldhearted jerk!" (PL1)

Sound FX: *Gashan*
Crash (effect of glass or other small, hard object breaking)



4 **Pawnbroker:** *Anta, ikura sonna mane o shite mo kane wa dasemasen yo.*
"Young man, no matter what kind of charade you put on, I still can't give you any money." (PL3)



Computer Corner

(continued from page 29)

1993. This program promises animation, natural speech and a built-in management system that continuously records student effort and progress.

These programs represent only the beginnings of what will certainly revolutionize the way we learn foreign languages. The days of rewinding cassette tapes are already numbered. Computer keyboards will pull up new words and phrases, in digitized sound,

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The promise of the CD-ROM is that you'll be able to hear this copy of MANGAJIN as easily as you're reading it right now—and scan through the reviews of all the latest CD-ROM products.

Paul Ferguson is a free-lance journalist living in Tokyo.

- 1 **Customer 2:** *Sono e wa ore ga jūnenkan shinketsu o sosoida kaita kessaku bakari na da. Sore o . . . Sore o gohyaku-en to wa nan da!!*
 “Those paintings are all masterpieces, into which I poured my heart’s blood (= heart and soul) over a period of ten years. Wh- what do you mean, ¥500 for them?!” (PL2)



- 2 **Customer 2:** *Dō shite mo dame nara, kono ba de kubi o tsutte yaru!!*
 “If you refuse no matter what, then I’ll hang myself right on this spot!!” (PL2)
Customer 2: *Dō da, nanasen-en de . . .*
 “How about it? ¥7,000 . . .” (PL2)



- 3 **Pawnbroker:** *Watakushi wa Pikaso no e o ichioku-en dashte azukatta koto mo aru otoko desu.*
 “I am a man who once paid out ¥100 million to take a painting by Picasso in pawn.” (PL3)
Pawnbroker: *Kane ni naru e wa wakarimasu.*
 “I can tell paintings that are worth money.” (PL3)



- 4 **Pawnbroker:** *Anta no e wa dō mite mo mono ni narimasen na . . . Shōraisei mo nai desu.*
 “Your paintings won’t amount to anything no matter how you look at them. I don’t see any promise in them for the future either.” (PL3)
FX: *Kā!*
 (effect of mounting rage)



- 5 **Customer 2:** *Chikishō! Shinde yaru.*
 “Dammit! I’m going to kill myself.” (PL2)
Sound FX: *Katan*
 (effect of wooden stool/bench falling over)

- 6 **Sound FX:** *Pu!*
Pwt! (effect of blowing tobacco ball loose from his pipe)

- 7 **Sound FX:** *Putsun*
 (effect of rope breaking)
Sound FX: *Den*
Thud (effect of landing on his rear end)



- 1 **Pawnbroker:** *Soko de kubitsuri wa yamete kudasai. Hari ga oreru to ikemasen.*
 "Please stop (from) hanging yourself there. It would be no good if the crossbeam broke."
 → "Please don't hang yourself there. I don't want a beam to break." (PL3)



- 2 **Pawnbroker:** *Dō shite mo yaritakereba ura ni yōi ga shite arimasu kara, dōzo.*
 "If you want to do it no matter what, preparations have been made out back so please (go there)."
 → "If you're determined to do it, we have prepared facilities out back, so please feel free to make use of them." (PL3)

FX: *Azen!*
 (effect of being dumbfounded; the word usually appears in the non-FX form *azen* to *suru*)



- 3 **Customer 2:** *Oni! Hito de nashi!!*
 "Ogre! Inhuman wretch!" (PL1)

Customer 2: *Shindara bakete dete yaru zo, shusendo-me!!*
 "When I die I'll come back to haunt you, you miser!" (PL1)



- 4 **Shop Boy:** *Da... daijōbu desu ka, ano mama kaeshite...*
 "Is... is it all right to turn him away like that?" (PL3)

Pawnbroker: *Omae-san! Choito o-suwari-nasai.*
 "Sit down a minute, young man!" (PL3)

Sound FX: *Pon*
 (effect of tapping pipe against edge of ash tray to empty ashes)

- 5 **Pawnbroker:** *Iti desu ka. Shichi-ya wa jizen jigyo de wa arimasen zo.*
 "Now are you listening? A pawn shop is not a charity." (PL3)
"Sound" FX: *Suka!*
 (effect of puffing on pipe)

- 6 **Pawnbroker:** *Kyaku ni dōjō shite-itara shōbai wa dekimasen.*
 "If you sympathize with the customers, you can't (successfully) do business"
 → "If you start feeling sympathy for the customers, you'll go broke." (PL3)
Pawnbroker: *Kanemōke wa kibishii—mono desu.*
 "Making money is a hard/stringent/ruthless thing."
 → "Making money is a tough proposition." (PL3)

- 7 **Pawnbroker:** *Watakushi mo wakai koro wa anata no yō na jidai ga arimashita.*
 "There was a time when I was young, when I was like you." (PL3)

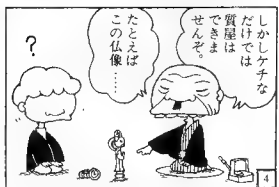
- 1 **Pawnbroker:** *Shikashi, kane ga nai bakari ni isse ichidai no hatsukoi ni yabure...*
 “But just because I had no money, I lost my one and only first love, and...” (PL3)
Sound FX: *Ku ku ku*
 (effect of sobbing)



- 2 **Pawnbroker:** *sono toki watakushi wa satotta no desu.*
 “that was when I saw the light.”
Yo no naka kane ga subete da to.
 “(I realized) that money is everything in the world.” (PL3)



- 3 **Pawnbroker:** *Sore kara wa koi mo sezu, kekkon mo sezu, tada hitasura tameta kane de shichi-ya o hiraki...*
 “After that I neither fell in love nor got married — I opened a pawn shop with the money I had tirelessly saved, and...”



- Pawnbroker:** *onaji shichi-ya nakama kara mo kechi to nonoshirare-nagara...*

- Pawnbroker:** *“enduring charges of stinginess even from my fellow pawnbrokers, ...”*
tsui ni zai o nashita no desu.
 “in the end, I made my fortune.” (PL3)



- 4 **Pawnbroker:** *Shikashi kechi-na dake de wa shichi-ya wa dekimasen zo.*
 “But you can’t make it as a pawnbroker just by being stingy.” (PL3)

- Pawnbroker:** *Tatoeba kono butsuzō...*
 “For example, take this Buddha image...” (PL3)

- 5 **Pawnbroker:** *Umu... Kaneme no nioi ga suru.*
 “Uh-huh... It has that smell of value.” (PL2)

- Sound FX:** *Kun kun*
 (sound of sniffing)

- Pawnbroker:** *Yaku gohyakunen-mae no mono... Jika nihyakuman tte toko desu na.*
 “It’s about five-hundred years old — current value around ¥2 million, I’d say.” (PL3)

- 6 **Pawnbroker:** *Kotchi no kindokei wa yasuppoi aji ga suru na.*
 “This gold watch has a cheap flavor to it.” (PL2)

- Sound FX:** *Perori*
 (effect of licking something)

- Pawnbroker:** *Fumu, kinmekki ka... Korya nisoku sanmon da na.*
 “Uh-huh, it’s gold plated. It’s worth next to nothing.” (PL3)

- Shop Boy:** *Uhe!*
 “Yikes!”

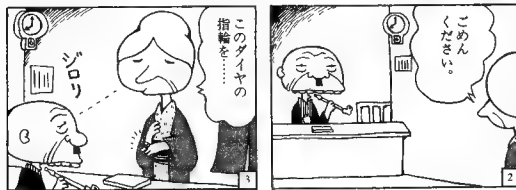
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1 **Pawnbroker:** *Sorosoro misejimai no jikan desu ka...*
 "So it's about time to close shop, is it?" (PL3)

Sound FX: *Bōn bōn*
 Bong bong (sound of clock chiming)

Pawnbroker: *Kyō mo ichinichi mōkasete moraimashita.*
 "Today for yet another day I've been blessed with profits." (PL3)



2 **Customer 3:** *Gomen kudasai.*
 "Excuse me." (PL3)

3 **Customer 3:** *Kono daiya no yubiwa o...*
 "This diamond ring..."
FX: *Jirori*
 (effect of staring/scrutinizing)



4 **Customer 3:** *Mukashi aru hito kara moratta mono de, taisetsu ni shite-ta n desu ga...*
 "It's something that I received from someone a long time ago, and I have been treasuring it, but..." (PL3)

Customer 3: *shujin ga naga-wazurai de dō shite mo o-kane ga iru mono de...*
 "my husband has been suffering from a long illness, and I just have to get some money, so..." (PL3)



5 **Customer 3:** *Dekireba sore de niman-en bakari...*
 "if possible, (I'd like to borrow) about ¥20,000 in exchange for it." (PL3)

6 **Pawnbroker:** *Ō! Kore wa subarashii!!*
Afurika no hoshi ni chigainai.
 "Wow! This is magnificent. It must be the 'Star of Africa'!" (PL2)

7 **Pawnbroker:** *Yokereba gohyakuman made goyōdate shimashō.*
 "If you like, I'll put up to ¥5 million at your disposal." (PL3)

Customer 3: *Mā!*
 "My goodness!"
Shop Boy: *Uhe! Gohyakuman-en?!*
 "Yikes! ¥5 million?!" (PL2)

(continued from previous page)

7 **Pawnbroker:** *Dō desu. Kono kurai de nai to ichininmae no shichi-ya ni wa naremasen zo.*
 "How's that? Without being about like this, you can't become a full-fledged pawnbroker."
 → "What do you think of that? You'll never become a full-fledged pawnbroker without being able to do things like this." (PL3)

Shop Boy: *Mairimashita.*
 "I'm defeated/overcome (by your skill/accomplishments)."
 → "I'm overcome." (PL3)

- 1 **Shop Boy:** *Hē, kore ga gohyakuman-en no daiya ka. Sugē na—!*
 “Hmm, so this is a ¥5 million diamond. Amazing!” (PL2)
Pawnbroker: *Baka da ne. Sore wa garasu desu.*
 “You fool. That’s glass.” (PL3)



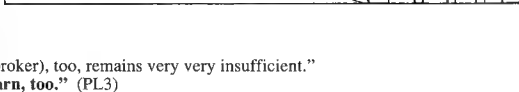
- 2 **Pawnbroker:** *Sore wa, mukashi, washi ga katte ageta yubiwa desu . . . ano hito wa ki ga tsukanakatta yō desu ga . . .*
 “It’s a ring I bought and gave to her a long time ago — though she didn’t seem to realize it (recognize me).” (PL3)



- 3 **Pawnbroker:** *Kane ga nai no de sanjussen no yubiwa o daiya da tte uso itte . . .*
 “I didn’t have any money, so I lied to her that a 30-sen (= .3 yen) ring was a diamond.” (PL3)
Sound FX: *Pon*
 (tapping pipe)



- 4 **Pawnbroker:** *Kyō wa hatsukoi no miren ni makete gohyakuman-en mo muda-zukai shimashita.*
 “Today, my lingering affections for my first love got the better of me, and I wasted ¥5 million.” (PL3)
Sound FX: *Bōn*
 (sound of clock chiming)



- Pawnbroker:** *Iya . . . watakushi mo mada mada shugyō ga tarimasenu.*
 “Well . . . my training (as a pawnbroker), too, remains very very insufficient.”
 → “I guess I still have a lot to learn, too.” (PL3)



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NINGEN KŌSATEN

Yajima Masao • Story
Hirokane Kenshi • Art

矢島正雄・作
弘兼憲史・画

In the last episode:

The story began with a press conference in which research physicians Kataoka and Matsue were being hounded by reporters concerning their use of ovaries extracted from cancer patients for in-vitro fertilization experiments—without the patients' permission. In the ensuing scandal, the doctors are accused of ignoring medical ethics and Kataoka resigns his research post at the university.



Before the scandal broke, Kataoka and Matsue had planned to join

Tojō Yakuhin, a large pharmaceutical company, as co-directors of a major hospital/research center. Six months later Matsue is shocked to hear Kataoka say he has decided to “drop out,” and work at a neighborhood maternity hospital instead.

Meanwhile, Matsue is having to do some soul-searching of his own. Executives at the pharmaceutical, eager to capitalize on the emerging in-vitro fertilization industry, pressure Matsue to win Kataoka back to the commercial world. At home, Matsue is faced with a materialistic wife and daughter who are planning an elaborate wedding beyond their means.



The next time Matsue visits Kataoka, he is further surprised to find that the young woman who tends the goldfish game at a nearby shrine has taken up residence with him.

In contrast to his former distinguished academic self, Kataoka seems to have become a very down-to-earth man.

As this episode opens, Matsue is accompanying Kataoka as he walks from his apartment to the hospital where he now works.





- 1 **Kataoka:** 確かにすごい勢いで医学は進歩してきている。でもな、松江...
Tashika-ni sugoi ikioi de igaku wa shinpō shite kite-iru. Demo na, Matsue...
 certainly tremendous force/speed with med. science as-for is advancing but (colloq.) (name)
"It's true that medical science is advancing at an amazing rate. But you know, Matsue..." (PL2)
 そんな中であって一人ぐらい立ち止まって考える医者がある
sonna naka ni atte hitori gurai tachidomatte kangaeru isha ga
 that kind of inside existing in one person about half-one's-steps-and-think doctor (subj.)
 いてもいいじゃないか。
ite mo ii ja nai ka.
 may exist isn't it so?
"amidst it all, don't you think there can be just one doctor who stops to think?" (PL2)
 - gurai* (or *kurai*) is basically "about/approximately," but it can take on the meaning "just [this small amount]."
 - tachidomatte* is the *-te* form of *tachidomaru*, which combines the words for "stand" and "stop/halt."
 - ite* is the *-te* form of *iru* ("be/exist"), and *-te mo ii* means "is acceptable/permissible."

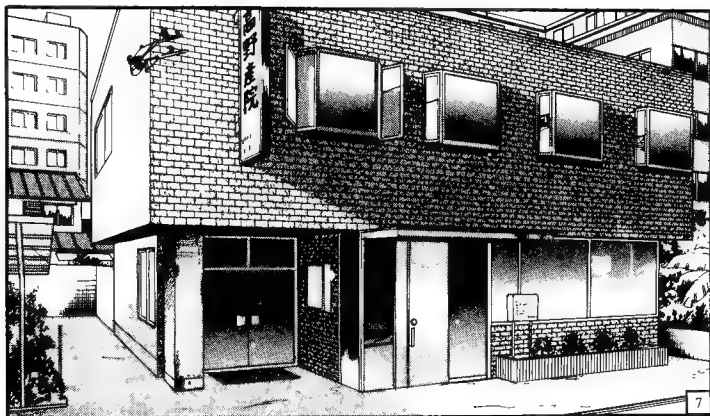
- 2 **Matsue:** 一体、この半年間で何があったんだ...
Ittai, kono hantoshi-kan de nani ga atta n da...
 (emph.) this half-year period in what (subj.) existed/occurred (explan-?)
"What in the world happened to you during the last half-year?" (PL2)
 俺には、おまえがどうしてそういう考えになったのかわからん。
Ore ni wa, omae ga dōshite sō iu kangae ni natta no ka wakaran.
 I/me to as-for you (subj.) why/how that kind of thinking became (explan-?) don't/can't understand
"I can't understand how you came to think that way." (PL2)
 - atta* is the plain/abrupt past form of *aru* ("be/exist"), or, when speaking of events/actions, "occur".
 - n da* asks for an explanation, and has a rough, masculine sound.
 - ore* ("I/me") and *omae* ("you") are usually reserved for males in informal or rough speech.
 - ... ni natta* is the plain/abrupt past form of *... ni naru* ("become/change to").
 - wakaran* is a contraction of *wakaranai*, the negative form of *wakaru* ("understand"), so it is literally "don't understand," but its actual use often corresponds to English "can't understand."

- 3 **Kataoka:** 何も ない さ... ただ 毎日 散歩してただけだ。
Nani mo nai sa... Tada mainichi sanpo shite-ita dake da.
 nothing exists/occurs (emph.) only/just every day walk(s) was doing only is
"It wasn't anything in particular. I just went on walks every day." (PL2)
 散歩しながら、俺は徐々にわかってきた。
Sanpo shinagara, ore wa jojo-ni wakatte kita,
 as walked I/me as-for gradually started to understand
 人間が何のために生きているのかわからん。
ningen ga nan no tame ni ikite-iru ka ga na.
 humans (subj.) for what purpose are living ? (subj.) (colloq.)
"And as I walked, I gradually started to understand what people are living for." (PL2)
 - tada* and *dake* both mean "merely/only/just" and can be thought of as emphasizing each other.
 - sanpo* is a noun meaning "a walk" — as in "take/go on a walk." *sanpo suru* is its verb form.
 - nagara* is a verb suffix meaning "as (did)/while (doing)": *sanpo shinagara* = "while taking walks/as I walked."
 - wakatte* is the *-te* form of *wakaru* ("understand"), and *kita* is the plain/abrupt past form of *ku* ("come").
 - nan no tame ni ikite-iru ka* is another indirect question ("for what purpose [they] are living"), and *ga* marks this entire question as the subject of the verb *wakaru*, in inverted syntax. Normal order would be *ore wa ningen ga nan no tame ni ikite-iru ka ga jojo-ni wakatte kita*.

- 4 **Kataoka:** 人間は生活する為に生きているんだ。
Ningen wa seikatsu suru tame ni ikite-iru n da.
 humans as-for live for purpose of live/exist (explan.)
"People live to go through life." → "People exist to live life." (PL2)
 - seikatsu* means "life," and *seikatsu suru* means "to live" in the sense of building a livelihood and subsisting; *ikite-iru* is from *ikiru*, which also means "to live" but in the sense of "being alive/existing in this world."

- 5 **Matsue:** 生活...
Seikatsu...
"To live life?"

(continued on following page)



(continued from previous page)

6

Kataoka: これ 以上 研究 を 続ければ、我々 は 必ず 受精卵 の 操作 と
Kore ijō kenkyū o tsuzukereba, wareware wa kanarazu juseiran no sōsa to
 this more than research (obj.) if continue we as-for certainly fertilized eggs of manipulation and
 遺伝子 組みかえ を しなくなる...
idenshi kumikae o shitaku naru...
 gene recombination (obj.) begin wanting to

"If we continue our research beyond this, we're sure to want to manipulate the fertilized eggs and experiment with recombinant DNA techniques." (PL2)

事実、俺 は それ を 頭の どこかで 考えていた。

Jijitsu, ore wa sore o atama no dokoka de kangaete ita.
 truth/fact I/me as-for that (obj.) head ('s) someplace in was thinking/contemplating

"In fact, I had (already) been thinking of it in the back of my mind." (PL2)

- *tsuzukereba* is a conditional "if" form of *tsuzukeru* ("continue").
- *kumikae* is the noun form of *kumikaeru* ("rearrange/recombine/rebuild").
- *shitaku* is the adverb form of *shitai*, which is the "want to" form of *suru* ("do"), and *naru* means "become," so *shitaku naru* is literally "will become so that (we) want to do" → "will begin wanting to do," or simply "will want to do."
- *atama no dokoka de* is literally "somewhere in my head" → "in the back of my mind."

7

Sign: 高野 産院

Takano San'in

Takano Maternity Hospital

8

Matsue: ま、まさか おまえ が 勤めている 病院 っ の は、このこと じゃないだろう!?

Ma masaka omae ga tsutomete-iru byōin tte no wa, koko no koto ja nai darō!?
 b-by no means you (subj.) are working hospital (quote) (nom.) as-for here of thing surely is not

"Y-you don't mean to tell me this is the hospital you're working at?!" (PL2)

- *masaka* by itself can be an exclamation, "Impossible!" and one of its most common uses is to introduce and emphasize statements of disbelief: "It can't possibly be that... /You don't really mean to say that..."
- *tsutomete-iru* ("is/are working at") is from *tsutomeru*, which means "work for/at" or "be employed by" *omae ga tsutomete-iru* is a complete thought/sentence "you are working" modifying *byōin* ("hospital").
- *tte no wa* is a colloquial contraction of *to iu no wa*, literally "as for what you referred to/spoke of as [the hospital where you work]."
- *koto* is literally "thing," but is often used more abstractly to mean "situation/circumstance," or in this case "description/reference": *koko no koto* = "a reference to here/this place."

9

Kataoka: ここ さ。じゃあ また。

Koko sa. Jā mata.
 here (emph.) well/in that case again

"This is the place. Well, see you later." (PL2)

- *sa* is used in informal speech mostly by males, especially to emphasize information the speaker thinks/knows is new to the listener. It can take the place of *da/desu* ("is").

10

Kataoka: 体外受精 に対して 世の中 が 神経質 になりすぎている...

Taigai jusei ni taishite yo no naka ga shinkeishitsu ni nari sugite-iru...
 in vitro fertilization in regard to society (subj.) sensitive/nervous has become excessively

"Society has become over-sensitive about in vitro fertilization..." (PL2)

女性 の 子宮 の 中 で 行われている こと が

Josei no shiakyū no naka de okonawarete-iru koto ga
 woman's uterus 's inside in taking place thing (subj.)

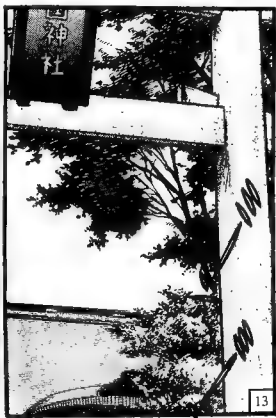
シャーレ の 中 で 行われる だけ の こと です!!

share no naka de okonawareru dake no koto desu!!
 petri dish 's inside in takes place only of thing/situation is

"It is only that what (ordinarily) is taking place inside a woman's uterus takes place in a petri dish!"

→ "All it means is that what ordinarily takes place inside a woman's body takes place instead in a lab dish!" (PL3)

- *nari* is from *naru* ("become"), and *-sugite-iru* is from *sugiru* ("pass/surpass"), which as a verb suffix indicates the action occurs "too much."
- *okonawarete-iru* is from *okonau* ("do") → *okonawareru* ("is done/occurs") → *okonawarete-iru* ("is being done/ is occurring.")
- ... *dake no koto* is literally "a thing/situation of only..." → "it's only a matter of... /all it means is..."



11

Kataoka: 今や、受精卵 を 分ける ことによって、
Imaya, juseiran o wakeru koto ni yotte
 now/already fertilized egg (obj.) divide/separate thing by means of
 雌雄 の 判断としての 産み分け も 理論的には 可能 ですし、
mesu-osu no handan to shite no umiwake mo riron-teki ni wa kanō desu shi
 female-male of by judgment of bearing selectively even/too theoretically as-for possible is and
"We have now reached the point where it is theoretically possible to select the sex of the child by separating the fertilized eggs, and (PL3)"

動物 実験 では 成功しています!!

dōbutsu jikken de wa seikō shite-imasu!

animal experiments in as-for has/succeeded

"in animal experiments it has (already) been successfully done!!" (PL3)

- *imaya* is an emphatic form of *ima* ("now"), which can be used to imply either that it is too late to avoid a negative result, or that a positive result is already within reach.
- *umiwake* is a noun referring to the act of bearing/giving birth selectively; *mesu osu no handan to shite no umiwake* is more literally "bearing selectively by judgment of female or male [fertilized eggs]" → "bearing selectively by judging/determining the sex of the fertilized egg."

12

Kataoka: 問題は、単に 科学 の 進歩 に 世間の 考え方が
Mondai wa, tan-ni kagaku no shinpo ni seken no kangae-kata ga
 problem/issue as-for simply science of advancement to/with society 's way of thinking (subj.)

ついて来なくなっている だけなんです。

tsuite korenaku natte-iru

dake na n desu.

has become unable to follow/keep up only (explan.)

"The problem is merely that social attitudes are failing to keep up with the advances of science." (PL3)

Kataoka: 古い 常識 は 捨てる べきです。

Furui jōshiki

wa suteru beki desu

old standard assumptions as-for discard should/must

"We must discard old ways of thinking." (PL3)

自分の 体 が 悪ければ、他の 女性のお腹 を 借りて 子供 を 産む
Jibun no karada ga warukereba, ia no josei no onaka o karite kodomo o umu
 oneself's body (subj.) if is bad/unhealthy other female's belly (obj.) borrow-and child (obj.) bear

という の が、常識 となる 世の中 が 必ず 来る!!

to iu no ga, jōshiki to naru yo no naka ga kanarazu kuru!

(quote) (nom.) (subj.) social norm will become society/world (subj.) certainly will come

"A world is sure to come in which it will be the norm for women whose bodies are unable (to bear children) to have children by borrowing the wombs of other women." (PL2)

- *tsuite kuru* means "follow/come along with" from the perspective of the person/entity being followed; *tsuite koreru* = "can follow," *tsuite korenai* = "cannot follow," and *tsuite korenaku* is the adverb form of "cannot follow," modifying *natte-iru* ("has become") → "has become so that (they) cannot follow."
- *beki da/desu* follows verbs to give the meaning "should/ought to/must."
- *jōshiki* = "common sense/standard assumption/the accepted way/social norm."
- *karada* means "body" and *warui* literally means "bad"; *karada ga warui* can refer to poor general health, a specific illness, or to a specific impairment/dysfunction.
- *onaka*, essentially meaning "abdomen," is used to refer to "stomach/intestines/uterus/etc.," each of which also has a more technical name.
- *to iu no ga* turns the previous phrase into a noun and marks it as the subject of *jōshiki to naru* ("will become the norm/become common sense"). In this case it could be thought of as "the practice of [bearing children by ...] will become the norm." This complete thought/sentence then modifies *yo no naka* ("society/world/era"), which is in turn the subject of *kanarazu kuru* ("will certainly come/is sure to come").

13

Narration: ... 神社

... *jinja*

... Shrine

Sound FX: ミーン ミーン

Miin

Miin

(the cries of *semi*, or "cicadas")

14

Banner: (きんぎょす)くい

(*Kingyo sukui*)

Goldfish Scooping

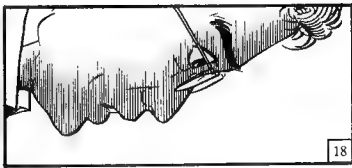
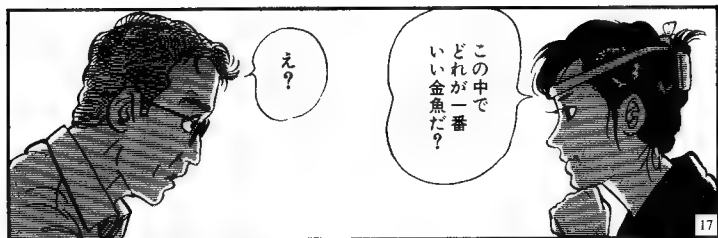
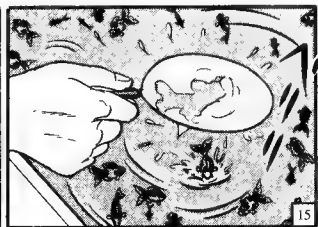
Sound FX: ミーン ミーン

Miin

Miin

(the cries of cicadas)

- as we noted in the last episode, *kingyo sukui* stalls are a popular draw at festivals large and small, and they are also found on a more permanent basis among the stalls lining the path to popular shrines. The challenge is to catch/scoop up goldfish using a very flimsy paper or wafer "net/ladle" that disintegrates almost as soon as it touches the water.



15

Sound FX: ベリリ

Beriri (effect of paper or something similarly thin suddenly tearing/breaking through)

16

Sound FX: ミーン ミーン ミーン

Miin Miin Miin (the cries of cicadas)

Matsue: よし、もう一度...

Yoshi, mō ichido

okay/all right! more one time

“Okay, one more time...” (PL2)

17

Vendor: この中でどれが一番いい金魚だ?

Kono naka de dore ga ichiban ii kingyo da?

this/these inside/among which (subj.) best goldfish is

“Of all these goldfish, which is the best one?” (PL2)

Matsue: え?

E?

“Huh?”

- *ichiban* = “first/number one,” and *ii* = “good/fine,” so *ichiban ii* = “best.” This directly modifies *kingyo*.
- asking a question with *da* sounds very informal (it can be quite rough) and is generally reserved for men.

20

Matsue: わかるわけないさ。

Wakaru wake nai sa.
understand/know reason not exist (emph.)

“There’s no reason for me to understand.” → **“How should I know?” (PL2)**

私は金魚のことなど全く知らないんだから、ハハハハ。

Watashi wa kingyo no koto nado mattaku shiranai n da kara, ha ha ha ha.

I/me as-for goldfish about things the likes of completely don’t know because (laugh)

“Because I don’t know anything at all about goldfish. Ha ha ha ha.” (PL2)

- *kingyo no koto* = “about goldfish,” and adding *nado* gives it the feeling of “about the likes of goldfish.”
- *mattaku shiranai* = “don’t know a thing/know nothing at all”

21

Vendor: 正解はネ... “みんな同じ。”

Seikai wa ne... “minna onaji.”

correct answer as for (colloq.) all/everyone same

“The correct answer is, ‘They’re all the same.’” (PL2)

どれも私にとっては同じに可愛いもん...

Dore mo watashi ni totte wa onaji ni kawaii mon...

every one I/me for/to as-for in same way dear (explan.)

“To me, every one of them is equally dear.” (PL2)

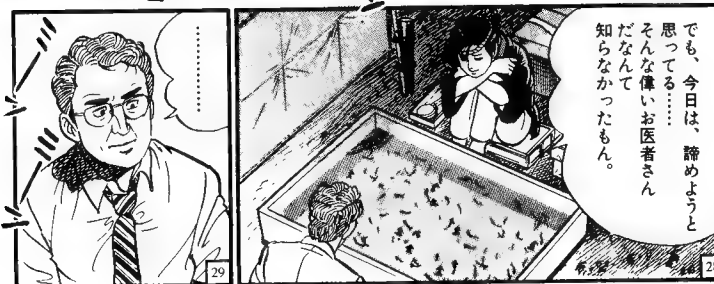
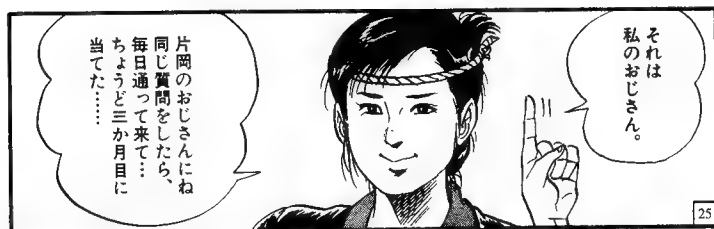
優秀なものも優秀じゃないのもないの。

Yūshū-na mono mo yūshū ja nai no mo inai no.

superior thing/one neither not superior thing nor not exist (explan.)

“Neither superior ones nor inferior ones exist.” → “There aren’t any especially good ones or not so good ones.” (PL2)

- *dore mo* means “every one/all items” when referring to things other than people; when followed by a negative, the meaning becomes “none/not one.” For people, “everyone/no one” would be *dare mo*.
- *onaji ni* here is essentially the same as *onaji yō-ni*, “in the same manner/to the same degree.”
- *mon* is a contraction of *mono*, which here is an explanatory form implying “because the situation is that...”
- In the next sentence *mono* means “thing(s)/one(s).”
- *yūshū-na* = “superior,” and *yūshū ja nai* is its negative form, “not superior.”
- ... *mo... mo* followed by a negative means “neither... nor...”



22

Matsue: からかわれた のか...

Karakawareta no ka...
was teased (explan.-?)

"So I was being teased." → **"So it was a trick question."** (PL2)

Matsue: そんな 答え が わかる 人間 なんて いる わけ ない もの な。
Sonna kotae ga wakaru ningen nante iru wake nai mono na.
that kind of answer (subj.) know person the likes of exist circumstance not exist (explan.) (colloq.)
"(Since) there's no way a person the likes of whom would know such an answer would exist."
→ **"(Since) no one could have guessed an answer like that."** (PL2)

Sound FX:

フツ
Fu! (a single "snort" of laughter)

- *karakawareta* is the passive past form of *karakau* ("tease/make fun of").
- *nante* is a colloquial equivalent of *nado* (see 2 frames above).
- a verb followed by the expression ... *wake (wa/ga) nai* makes a strong denial that that action could occur.

23

Vendor: そんな こと ない よ。今 までに 正解 を 答えた 人 が
Sonna koto nai yo. Ima made ni seikai o kotaeta hito ga
that kind of thing not exist (emph) now by/up until correct answer (obj.) answered person (subj.)

ちゃんと いる ん だから...

chan-to iru n da kara...
duly/properly exists (explan.) because

"That's not true. (Because) there's already been someone who gave the right answer." (PL2)

- *chan-to* in this context could be thought of primarily as adding emphasis, but it also carries with it some of the feeling of "as is proper and due if my question is a fair question."

25

Vendor: それは 私の おじさん。

Sore wa watashi no Ojisan.
that as-for my Ojisan
"It was my Ojisan." (PL2)

Vendor: 片岡 の おじさんに ね、同じ 質問 を したら、毎日 通って来て...

Kataoka no ojisan ni ne, onaji shitsumon o shitara, mainichi kayotte kite...
(name) (=) uncle/mister to (colloq.) same question (obj.) when posed every day came regularly-and

"When I asked Kataoka Ojisan that same question, he kept coming back every day, and" (PL2)

ちょうど 三か月目 に 当てた...

chōdo sankagetsu-me ni ateta...
exactly third month at hit/guessed correctly

"he guessed the right answer exactly three months later..." (PL2)

- *ojisan* literally means "uncle," but it is commonly used as a generic term for addressing or referring to men older than college age (roughly). The young woman in this story continues to address/refer to Kataoka as *Ojisan* even after she knows him too well to be calling him "Mister" in English, and "uncle" is not appropriate either, so we are treating *Ojisan* as if it were a proper noun.
- *shitara* is a conditional "if/when" form of *suru* ("do"); *shitsumon (o) suru* = "ask/pose a question."
- the suffix *-me* indicates places in a sequence, "first/second/third/etc.," so *sankagetsu-me* is literally "the third month." But with *chōdo* ("exactly"), it implies "(in exactly) three months" → "three months later."
- *ateta*, is the plain/abrupt past form of *ateru* ("hit/strike").

26

Matsue: 毎日?!

Mainichi
"Every day?!" (PL2)

27

Vendor: まいっちゃった、私...

Maitchatta, watashi...
be dumbfounded/overcome I/me
"I was amazed." (PL2)

それ以来、私 おじさん のこと 大好きになっちゃったんだ。

Sore irai, watashi Ojisan no koto daisuki ni natchatta n da.
since then I/me Ojisan about/with fell in love completely (explan.)

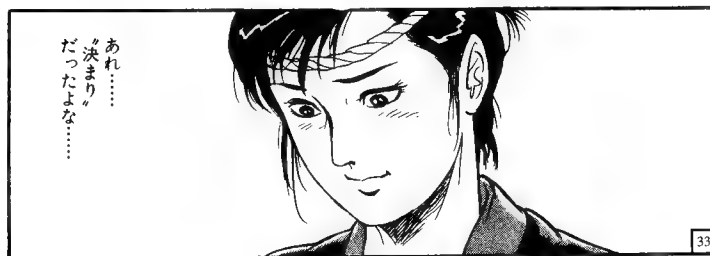
"Ever since then, I fell in love with Ojisan." (PL2)

Sound FX:

ミーン ミーン ミーン
Miin Miin Miin (the cries of cicadas)

- *maitchatta* is a contraction of *maite shimatta* (from *mairu*, "to be dumbfounded") and *daisuki ni natchatta* is a contraction of *daisuki ni natte shimatta* (from *daisuki ni naru*, "come to like a lot/fall in love"). In these cases, *shimatta* implies the action was complete/thorough, and that the result was unexpected/a surprise.

(continued on following page)



(continued from previous page)

28

Vendor: でも、今日 は、諦めようと思ってる...

Demo, kyō wa, akirameyō to omotte-ru...
but today as-for intend to give up/resign myself

“But today I’m thinking I’ll have to give him up.” (PL2)

そんな 偉い お医者さん だなんて 知らなかった もん。

Sonna erai o-isha-san da nante shiranakatta mon.
that kind of important (hon.)-doctor-(hon.) was (quote) didn't know (explan.)

“I didn’t know that he was such an important doctor.” → “I had no idea he was such a distinguished doctor.” (PL2)

- verb-*yō* to *omott*-(i)ru is from verb-*yō* to *omou*, which indicates what one “intends to do.”
- *da nante* is a colloquial quotative form that implies the situation described is/was a complete surprise/beyond belief/out of the question.”

29

Sound FX: ミーン ミーン

Miin Miin (the cries of cicadas)

30

Vendor: だけど、正解 を 言った 時 の おじさん... 最高に 素敵だった な。

Dakedo, seikai o itta toki no Ojisan... saikō ni suteki datta na
but correct answer (obj.) said time 's Ojisan in highest degree was splendid/wonderful (colloq.)

“But when Ojisan said the answer... I just thought he was the greatest.” (PL2)

今みたいに 毎日 じっと 金魚 を みつめて ね...

Ima mitai ni mainichi jitto kingyo o mitsumete ne...
like now every day steadily goldfish (obj.) gaze intently at (colloq.)

“He sat there staring at the goldfish every day, you know, like you were doing just now.” (PL2)

ニッコリ 笑って 顔を 上げた んだ。

Nikkori waratte kao o ageta nda.
(bright smile FX) smiled-and face (obj.) raised (explan.)

“And then he smiled and looked up.” (PL2)

- *na* is usually a masculine equivalent of *ne*, which expects agreement/confirmation from the listener, but it can be used by both sexes when speaking/thinking to oneself, or, as in this case, when recalling/confirming one's own experience.
- *ne* in the middle of a sentence is a kind of verbal pause, similar to English “you know.”

32

Kataoka: みんな 同じ だ。 そう だろう。

Minna onaji da. Sō darō.
all same is/are that way probably/I bet/right?

“They’re all the same. Isn’t that right?” (PL2)

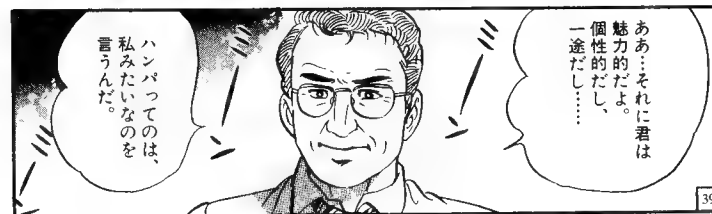
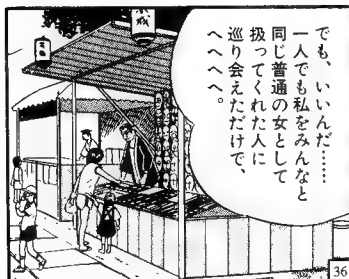
33

Vendor: あれ... “決まり” だった よ な...

Are... “kimari” datta yo na...
that decision was (emph.) (colloq.)

That... did it for me! (PL2)

- *kimari* is the noun form of *kimaru* (“be decided/settled”). It’s used here to indicate that up until that point, she had not been sure how she felt about Kataoka, but that incident made up her mind.



34

Vendor: 私 なんか、 暴走族崩れ の ハンパ者 だし、
Watashi nanka, bōsōzoku-kuzure no hanpamono da shi,
 I/me the likes of biker-tribe drop-out/reject (=) half-baked person am and moreover
 学校 も ちゃんと 卒業してない し ね。
gakkō mo chan-to sotsugyō shite-nai shi ne.
 school too properly haven't graduated and (emph.)

"I'm just a half-baked former biker and I haven't even finished school properly." (PL2)

おじさんは、たぶん 気まぐれで 一緒に 暮らしている ん だろう から、
Ojisan wa, tabun kimagure de issho-ni kurashite-iru n darō kara.
Ojisan as-for probably on a whim together [with me] is living (explan.) probably because/so
"Ojisan is probably just living with me on a whim of the moment, so..."

いつか 奥さんの 所 へ 帰っちゃう の は 覚悟してる んだ。
Itsuka okusan no tokoro e kaetchau no wa kakugo shite-ru n da.
 someday wife 's place to go home (nom.) as-for am resigned to/prepared for worst (explan.)
"I've resigned myself to the fact that some day he'll go back to his wife." (PL2)

- nanka* is a colloquial *nado* ("something/someone like"). Here it is essentially equivalent to *wa* ("as for"), but with a feeling of self-deprecation/belittling: "as for the likes of me,..."
- kuzure* as a noun suffix implies someone/something "failed/didn't make it" in the stated capacity, and has fallen/withdrawn to some lesser station/position/use.
- hanpamono*, written in kanji as 半端者 for people and 半端物 for things, implies someone/something is "incomplete/not whole," and therefore useless, like half a pair of shoes → "half baked"
- kaetchau* is a contraction of *kaette shimau*, from *kaeru* ("come/go home") and *shimau* ("end/complete") *shimau* after the *-te* form of a verb often implies that the action or its result is regrettable/undesirable
- no* makes the complete thought/sentence *itsuka okusan no tokoro e kaetchau* ("will someday go home to his wife") into a noun, and *wa* marks it as the topic ("as for...") of the rest of the sentence.

35

Sound FX: ミーン ミーン
Min Min (the cries of cicadas)

36

Vendor: でも、いいんだ... 一人 でも 私 を みんな と同じ 普通の 女 として
Demo, ii n da... Hitori de mo watashi o minna to onaji futsū no onna to shite
 but it's okay/enough one person even if only I/me (obj.) everyone same as ordinary woman as
 扱ってくれた 人 に 巡り会えた だけで、へへへ。
atsukatte kureta hito ni meguriaeta dake de, he he he he.
 treated me person to/with met/ran into with just/only (giggle)

"But that's okay. (I'm happy) just to have met even one man who sees me as an ordinary woman like everyone else. (giggles)" (PL2)

- in normal syntax, *ii n da* would come at the end of the sentence, following... *dake de*: *dake de ii* = "it's okay/enough just to have..."
- watashi o minna to onaji futsū no onna to shite atsukatte kureta* is a complete thought/sentence ("treated/saw me as an ordinary woman like everyone else") modifying *hito* ("person/man").
- meguriaeta* is the past potential ("could/was able to") form of *meguriau*, which combines *meguru* ("go around/wander") and *au* ("meet") to refer to the kind of meetings that occur in the course of long wanderings or in the course of one's life. It has the feeling of "meet/met by the providence of fate."

37

Matsue: あいつ は どこへも行かない と思うよ。
Aitsu wa doko e mo ikanai to omou yo.
 that fellow as-for won't go anywhere (quote) think (emph.)
"I don't think he'll go anywhere." (PL2)

君 は 勘違いしてる けど、結婚してない んだ よ、一度も...
Kimi wa kanchigai shite-ru kedo, kekkon shite-nai n da yo, ichido mo...
 you as-for have the wrong idea but isn't/hasn't been married (explan.) (emph.) [not] even once
"You seem to have the wrong impression, (but) he's never been married, not even once."

私 と 違って、昔から 研究 しか 興味ない 男 だった から ね。
Watashi to chigatte, mukashi kara kenkyū shika kyōmi nai otoko data kara ne.
 I/me from different from long ago research besides have no interest man was because (emph.)
"Unlike myself, from the beginning, he was only interested in research." (PL2)

- kanchigai* = "misunderstanding/a mistaken idea," *kanchigai shite-(i)ru* = "have/has the wrong idea."
- in normal syntax, *ichido mo* ("one time/once" + emph.) would come before *kekkon shite (i)nai* ("not married"). The combination *ichido mo... nai* means "not even once."
- ... *shika... nai* = "have nothing but/have only"; *mukashi kara kenkyū shika kyōmi (ga) nai* ("from long ago has had interest in only research") modifies *otoko* ("man").

(continued on following page)



(continued from previous page)

38

Vendor: ほ、ほんと なの?!

Ho, honto na no?
 t: truth (explan.-?)

"Is... is that really true?!" (PL2)

- na no is the form the explanatory *no* takes after a noun, and in colloquial speech, especially of female speakers, it can substitute either for *na no desu* ("it's that...") or *na no desu ka* ("is it that...?"). The difference is indicated by intonation.

39

Matsue: ああ... それに 君は 魅力的 だし、 個性的 だし、 途 だし...
 Aa... Sore ni kimi wa miryoku-teki da yo. Kosei-teki da shi, ichizu da shi...
 uh-huh and besides you as-for attractive are (emph.) individualistic are, and intense/wholehearted are, and

"Uh-huh. And besides, you're very attractive. You're individualistic and intense, and..."

ハンパ っ て の は、 私 みたいな の を 言う んだ。

Hanpa tte no wa, watashi mitai-na no o iu n da.
 half-baked (quote) (nom.) as-for I/me is/are like (nom.) (obj.) say of/call (explan.)

"As for what is called 'half-baked,' that's what you say of ones like me." → "Half-baked" is what you call someone like me." (PL2)**Sound FX:**

ミーン ミーン ミーン
 Miin Miin Miin (the cries of cicadas)

- kimi* is an informal word for "you" generally used only by males when addressing equals or subordinates.
- shi* following a form of *daldesu* or a verb is an emphatic "and" → "and besides/and what's more."
- ichizu* is more commonly seen as the adverb *ichizu-ni*, "wholeheartedly/intently."
- tte no wa* is a colloquial contraction of *to iu no wa*. This *no* and the next are both "nominalizers," which turn the preceding phrase into a noun: *to iu no* is literally "thing(s) called/what is called" and *watashi mitai-na no* is "thing(s)/one(s) like me."

40

Sign: 東上薬品

Tōjō Yakuhin

Tōjō Pharmaceuticals

41

1st Exec: どういう こと だね... 君 まで 我が社 に 来ない と は?!

Dō iu koto da ne... Kimi made wagasha ni konai to wa?
 what kind of thing is/are (colloq.) you as far as/even our company to won't come (quote) as-for

"What are you talking about — saying you, too, won't join this company?!" (PL2)

今年 で 大学 を 定年 なん だ よ。

Kotoshi de daigaku o teinen na n da yo.
 this year with college (obj.) retirement (explan.) is (emph.)

自分の 立場 を わかっている の か ね?!

Jibun no tachiba o wakatte-iru no ka ne?
 [your] own situation (obj.) know (explan.-?) (colloq.)

"You retire from the college this year. Are you aware of what position that puts you in?" (PL2)

- saying *dō iu koto da ne* (lit. "what kind of thing is this/it?") first is inverted syntax, which adds emphasis.
- made* is literally "until/as far as," in this case meaning "not just Kataoka but as far as you" → "even you."
- asking questions with *da ne* and *ka ne* is mostly reserved for superiors speaking to subordinates. Using only the abrupt *da* or *ka* would sound quite rough, so *ne* softens the questions.

42

2nd Exec: 待遇 に 不満 が ある なら、もう 一度 話し合います。

Taigū ni fuman ga aru nara, mō ichido hanashiaimashō.
 compensation with dissatisfaction (subj.) have if one more time let's discuss/negotiate

"If you're unhappy with the terms, we can renegotiate." (PL3)

あなた を 引き抜こう っ て 会社 は、いくら出す と 言ってる んですか。

Anata o hikinukō tte kaisha wa ikura dasu to itte-ru n desu ka.
 you (obj.) is trying to recruit (quote) company as-for pay how much (quote) are saying (explan.-?)

"How much is the company that's trying to steal you away from us offering you?" (PL3)

- taigū* can refer to all aspects of one's "treatment/reception" by a company or institution one is affiliated with, but compensation is usually the key element.
- hikinukō* is from *hikinuku*, which combines *hiku* ("pull/draw") and *nuku* ("pull out/extract").



43

Matsue: 町の病院に勤めようと思っています。*Ba, baka na! Sensei hodo no kata ga, machi no byōin de yūshū na zunō o*

town 's hospital at intend/am planning to work

"I'm planning to work at a neighborhood hospital." (PL3)

44

3rd Exec: ば、馬鹿な!! 先生 ほどの 方が、町の病院で優秀な頭脳を
Ba, baka na! Sensei hodo no kata ga, machi no byōin de yūshū na zunō o
i idiotic/crazy doctor/you extent of person (subj.) town 's hospital a/in superior brain/mind (obj.)

埋もれさせてしまうなんて、医学界の損失です!!

umoresasete shimau nante, igakukai no sonshitsu desu!

make/let be buried (regret) (quote) medical world 's loss is

"That's ridiculous! For a man of your caliber to let your superior mind be buried in some neighborhood hospital would be a (terrible) loss to the medical world." (PL3)

- *sensei*, most familiar as the word for "teacher," is used as a term of address for a variety of people considered worthy of respect, including doctors, writers, and politicians. Here it's used like the English "you."
- *umoresasete shimau* is the *-te* form of *umoresaseru* ("let/cause to be buried"), from *umoreru* ("be buried"), plus *shimau* ("end/complete"), which implies the action/situation would be regrettable.

45

3rd Exec: 先生は、全国の不妊で悩む女性達の光なんですよ。*Sensei wa, zenkoku no funin de nayamu josei-tachi no hikari na n desu yo.*
doctor/you as-for whole country 's infertility suffer women 's light (explan) is/are (emph.)**"You are a ray of light/hope for women all over the country who suffer from infertility."** (PL3)

46

Matsue: ヨーロッパの研究室に留学していた時
Yōroppa no kenkyūshitsu ni ryūgaku shite-ita toki
Europe 's laboratory at foreign study was/were doing time**"When we were studying at the laboratory in Europe,**

片岡も私も、そして他の研究員達もみんな

Kataoka mo watashi mo, soshite ta no kenkyūin-tachi mo minna

(name) also I/me also and other researchers also all/everyone

"not only Kataoka and myself but all of our colleagues at the lab

その言葉を支えに研究を続けました。

sono kotoba o sasae ni kenkyū o tsuzukemashita.

those words (obj) as support research (obj) continued

"continued our research with those words as our support." (PL3)

47

2nd Exec: そうですよ、先生!!*Sō desu yo, Sensei!*

that way is (emph.) doctor

"Of course you did, Dr. Matsue!" (PL3)

48

Matsue: でも、我々は学者の名誉と探求心で研究していたんです。*Demo, wareware wa gakusha no meiyō to tankyūshin de kenkyū shite-ita n desu.*
but we as-for scholar 's honor and curiosity/inquiring mind for research were doing (explan.)**"But we were only researching for the sake of academic honor and curiosity."** (PL3)

その証拠に、我々は体外受精以上のことを研究し始めていった...

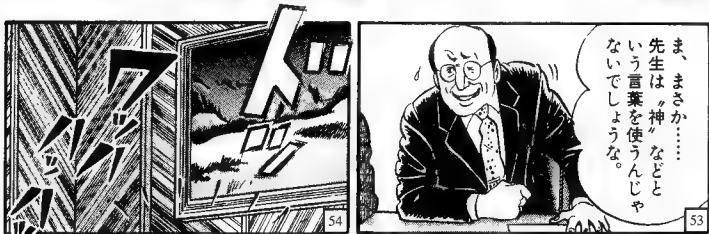
Sono shōko ni, wareware wa taigai jusei ijō no koto o kenkyū shi hajimete itta...

as proof of that we as-for in vitro fertilization more than 's things (obj.) began researching

"The proof of this is that we started moving beyond in vitro fertilization in our research." (PL2)

- *ijō no koto* = "things more than/things beyond"
- *shi-hajimete* is the stem of *suru* ("do") with the *-te* form of *hajimeru* ("begin") → "begin doing."
- *itta* is the plain/abrupt past form of *iku* ("go"). *iku* after the *-te* form of a verb can mean either "begin doing" or "proceed with," so *shi-hajimete itta* could be literally thought of as "proceeded to begin doing."

(continued on following page)



(continued from previous page)

- 49 **Matsue:** ビジネスにならない 研究 に 企業 は 金 を 出さない こと を
Bijinesu ni naranai kenkyū ni kigyō wa kane o dasanai koto o
 business won't become research for corporations as-for money (obj.) won't pay/fund situation/fact (obj.)
 我々 は よく 知っていた。
wareware wa yoku shitte-ita.
 we as-for very well knew
"We knew very well that corporations do not fund research that doesn't have commercial applications." (PL2)
 • *bijinesu ni naranai kenkyū* is literally "research that won't become business."

- 50 **3rd Exec:** しかし、それが 人類 の 幸福 に つながることであれば、
Shikashi, sore ga jinrui no kōfuku ni tsunagaru koto de areba.
 but that (subj.) humanity 's happiness to/with connect thing if it is
 否定する 必要 は ない じゃないですか!
hitei suru hitsuyō wa nai ja nai desu ka.
 deny/repudiate necessity as-for not exist isn't it so?
"But if it's something that leads to human happiness, there's no need for you to repudiate it,"
 • *de areba* is a conditional ("if") form of *de aru*, a rather formal-sounding equivalent of *desu* ("is/are").
 • *ja nai desu ka* is often a rhetorical question that in fact serves as a strong assertion.

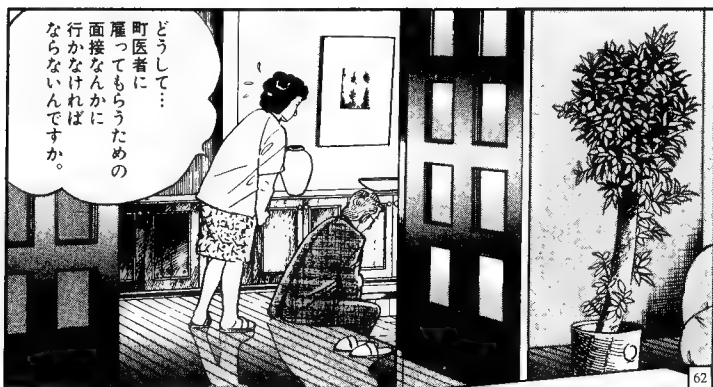
- 51 **3rd Exec:** 事実、優秀な 家畜 を 作ることで大いに 人類 に 役立っている じゃないですか!!
Jijitsu, yūshū-na kachiku o tsukuru koto de ōi ni jinrui ni yakudatte-iru ja nai desu ka!
 fact superior livestock (obj.) act of making by greatly humanity for has been useful isn't it so?
"In fact, (such research) has provided a great service to humanity by creating superior livestock." (PL3)

- 52 **Matsue:** 我々の 対象 は 人間 です。
Wareware no taishō wa ningen desu.
 our subject/target as-for humans is.
"Our subject (of research) is humans." (PL3)
 どういう 種類の 家畜 を 作るかは、我々 人間 に 許されているかも知れないが、
dō iu shurui no kachiku o tsukuru ka wa, wareware ningen ni yurusarete-iru ka mo shirenai ga,
 what kind of type of livestock (obj.) make? as-for we humans to are permitted perhaps but
"Perhaps we humans are permitted to determine what kind of livestock we will create,
 どういう 人間 を 作るかは、我々 人間 には 許されていない。
dō iu ningen o tsukuru ka wa, wareware ningen ni wa yurusarete-inai.
 what kind of humans (obj.) make? as-for we humans to are not permitted
"but determining what kind of people to create is something we humans are not permitted." (PL2)
 この 研究 は、もう ここの まで いい と思う。
Kono kenkyū wa, mō koko made de ii to omou.
 this research as-for already here as-as far as with is good/enough (quote) think
"I believe this research has already gone far enough." (PL2)
 • *dō iu shurui no kachiku o tsukuru ka* is a direct question ("what kind of livestock will we make?"), but adding *wa* marks the question as the topic of the sentence, making it like an indirect question in English.

- 53 **2nd Exec:** ま、まさか... 先生 は "神" など
Ma, masaka... sensei wa "kami" nado
 su- surely doctor/you as-for "God" something like
 という 言葉 を 使うんじゃないでしょうな。
to iu kotoba o tsukau n ja nai deshō na.
 (quote) word (obj.) use (explan.) surely will not (colloq.)
"N- Now, Doctor, you're surely not going to use the word 'God,' are you?" (PL3)
 • *masaka* emphasizes a statement of disbelief/incapability.
 • the traditional Japanese concept of *kami* was/is of countless "gods/spirits/powers" that exist everywhere in nature, but in modern Japan it can also refer to a monotheistic, omnipotent "God" like the Judeo-Christian concept. Since Matsue's statement implies there is a point where humans must yield to a higher intelligence/design, we have interpreted the executive's statement as referring to a monotheistic God.

- 54 **Sound FX:** ドッ ワッハ ハッハッ
Do! Wahha hahha! (everyone bursting into laughter all at once; then continuing laughter)

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(continued from previous page)

55	Matsue: 神 は います よ ... <i>Kami wa imasu yo ...</i> god as-for exists (emph.) "There is a god." (PL3)
56	4th Exec: ハ ハ ハ ... <i>Ha ha ha</i> (laugh)
57	Matsue: あなた方には、そんな 当たり前のことも わからない んですか。 <i>Anata-gata ni wa, sonna atarimae no koto mo wakaranai n desu ka.</i> you (plural) as-for that kind of obvious/common sense of thing even not know (explan.?) "Don't you people know even something as obvious as that?" (PL3) <i>anata</i> is a singular "you" and <i>anata-gata</i> is a polite, plural "you."
58	Sound FX: シーン <i>Shiin</i> (effect of dead silence)
60	Mrs. Matsue: どういう ことなの、あなた! <i>Dō iu koto na no, anata!</i> what kind of thing/matter is it? you/dear "What kind of thing is this, dear?" → "What's this all about, dear?" (PL2) Japanese women typically use <i>anata</i> ("you") to address their husbands in the way English-speaking women use "dear/honey." The speaker's tone can make up the difference, but <i>anata</i> in general feels less openly affectionate than the English words, so it is more easily turned into an alarmed/angry/scolding word (as Mrs. Matsue does here).
61	Mrs. Matsue: 退官したら、片岡さん と 薬品会社 の 研究所長 <i>Taikan shitara, Kataoka-san to yakuhin-gaisha no kenkyū-shochō</i> when retire (name)-(hon.) with pharmaceutical company's research center director になる 筈だった ん じゃないの!! <i>ni naru hazu datta n ja nai no!!</i> become was/were supposed to (explan.) isn't it so? "When you retire (from the college), you and Mr. Kataoka were supposed to become directors of the pharmaceutical company's research center!" (PL2) <i>taikan</i> generally refers to resigning/retiring from government service (<i>kan</i> means "government office/position"), but in the case of college faculty the word's use is not necessarily limited to faculty of a public university. <i>Taikan suru</i> is the verb, and <i>taikan shitara</i> is a conditional "if/when" form of the verb. - 研究所長 <i>kenkyū-shochō</i> is shorthand for 研究所の所長 <i>kenkyūjo no shochō</i>, "director of a research center." 所 ("place"; read <i>tokoro</i> by itself and <i>jo</i> or <i>sho</i> in combinations) is appended to the names of various kinds of offices/agencies/centers, and since <i>-chō</i> is the standard suffix for indicating the "head/director" of any group/organization, <i>shochō</i> is the title of the director for any organization that uses 所 in its name. <i>hazu</i> is a noun referring to the way something "is expected/supposed/ought to be." In this case, <i>hazu</i> is modified by the complete thought/sentence, <i>Taikan shitara, Kataoka-san to yakuhin-gaisha no kenkyū-shochō ni naru</i>, which describes what was supposed to happen: "When retire, with Kataoka will become a pharmaceutical company's research center director."
62	Mrs. Matsue: どうして... 町医者 に 雇ってもらう ための 面接 なんかに <i>Dōshite ... machi-isha ni yatotte morau tame no mensetsu nanka ni</i> why town/neighborhood doctor by be hired purpose for interview such a thing to 行かなければならない んですか。 <i>ikanakereba naranai n desu ka</i> must go (explan. ?) "Why... should you have to go for an interview to be hired by a neighborhood doctor?" (PL2) <i>machi-isha</i> refers to doctors in private practice whose main clientele comes from the community where they live. Such doctors in Japan usually have a small hospital for in-patient care along with their out-patient practice, and in some cases the practices grow to where additional doctors must be hired. <i>yatotte</i> is the <i>-te</i> form of <i>yatou</i> ("hire"), and <i>morau</i> after the <i>-te</i> form of a verb means to have the action done for oneself or one's close associate, so <i>yatotte morau</i> is "have [someone] hire me/you" (one's listener, "you," would normally be considered "close") → "be hired [by someone]" <i>nanka</i> is a colloquial <i>nado</i> ("a thing/things like"), and is often used to belittle the item mentioned, so <i>mensetsu nanka</i> is a little like saying "some crummy/stupid interview." <i>ikanakereba naranai</i> is the "must/have to" form of <i>iku</i> ("go").



64



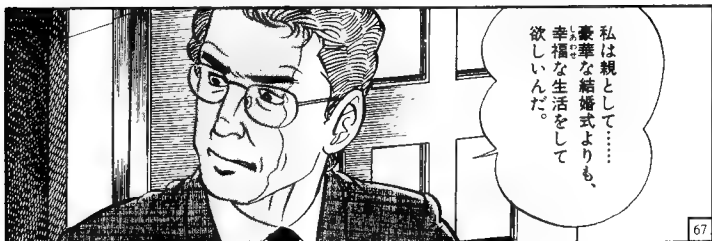
63



65



66



67

63

Sound FX: ガチャ

Gacha (effect of door opening suddenly)

64

Sanae: ひどい わ、お父様 ったら!! 正彦さんに 結婚式の ランクを
 Hidoi wa, Otōsama t tara! Masahiko san ni kekkonshiki no ranku o
 terrible (colloq.) Father if speak of (name)-(hon.) to wedding 's rank (obj.)

下げる ようにおっしゃった ん です っね!!

sageru yō-ni osshatta n desu tte ne!
 lower said/instructed to (explan.) (quote) (colloq.)

“You’re terrible, Father! Masahiko says you told him to lower the rank of the wedding!”
 (PL3-4)

- *tara* is a contraction of *to itara*, a conditional “if/when” form of *to iu* (“say . . .”), so it literally means “if I speak of . . .” In colloquial speech, *tara* is sometimes used in place of *wa* to mark the topic, usually with a feeling of disapproval/beratement. Here the syntax is inverted; normal order would be *Otōsama itara hidoi wa* = “As for Father/you, you’re terrible!” → “You’re terrible, Father!”
- *ranku* is a katakana rendering of English “rank”; Sanae was seen discussing wedding plans with her fiancée in the last episode, and the “rank of the wedding” would refer to the expense/extravagance-level of the wedding package they chose at that time. Strictly speaking, *kekkonshiki* refers to the wedding ceremony, but in general use it often includes the reception as well — as the mention of rank implies here. The reception by itself is more specifically known as *披露宴 hirōen*.
- *osshatta* is the plain/abrupt past form of *ossaru*, a PL4 equivalent of *iu* (“say”); . . . *yō ni iu* (or *ossharu*) after a verb essentially makes a command: “tell [someone] to do . . .” The way Sanae speaks to her father is an excellent example of the “informal politeness” we featured in Basic Japanese 18, using an informal form of an intrinsically polite (honorific) verb like *ossaru*.

65

Matsue: 我が家 にある お金の 範囲内で 結婚式 を あげる の は
 Wagaya ni aru okane no han'i-nai de kekkonshiki o ageru no wa
 our house/family in exists money 's within scope/limits wedding ceremony (obj.) hold (nom.) as-for

当たり前 じゃないか!!

atarimae ja nai ka!
 common sense isn't it so?

“It’s only common sense that the wedding should be planned within the means of this family!” (PL2)

大学 まで 行って、そんな ことも わからない のか!!

Daigaku made itte, sonna koto mo wakaranai no ka!
 college as far as go-and that kind of thing even don't understand (explan.-?)

“(Are you saying) you’ve gone all the way through college and still don’t know even something like that?” (PL2)

- *wagaya ni aru* is a complete thought/sentence (“[we] have [it] at our house”), modifying *okane* (“money”).
- *han'i* means “extent/scope/limits” and the suffix *-nai* means “inside/within,” so *okane no han'i-nai* = “within the limits of the money” → “within the means.”
- *ageru* (lit. “raise/lift up”) is the standard verb associated with *kekkonshiki*, so *kekkonshiki o ageru* = “hold a wedding.” No turns the entire clause through *ageru* into a noun, and *wa* marks it as the topic.
- *ja nai ka* is another informal equivalent of *ja nai desu ka*. Sentences ending like this one and the next, in an abrupt form plus *ka* sound quite rough, and are generally used only by males.
- *daigaku made itte* could be “go all the way to college,” but it’s a fairly safe assumption that she must be nearly ready to graduate if she is making marriage plans — especially in a “polite” family like this.

67

Matsue: 私 は 親 として...豪華な 結婚式 よりも、^{しあわせ} 幸福な 生活 を して 欲しいんだ。
 Watashi wa oya to shite... gōka-na kekkonshiki yori mo, shiawase-na seikatsu o shite hoshii na da.
 I/me as-for parent as splendid wedding more than happy life (obj.) do/have want (expln.)

“As a parent, even more than a fancy wedding, I want you to have a happy life.” (PL2)

- *gōka* is a noun meaning “splendor/pomp/luxuriousness,” and *gōka-na* is its adjective form.
- 幸福, properly read *kōfuku*, and 幸せ *shiawase* both mean “happiness,” but *shiawase* is almost always the word of choice when speaking of married life/marital bliss. The artist could simply have written 幸せ, but our guess is that he chose to use the kanji 幸福 in order to echo/counterpoint the earlier reference to *jiruri no kōfuku*, “the happiness of humanity,” while providing the reading *shiawase* to fit the present context.
- *shiawase-na* is the adjective form of the word: “happy.”
- *seikatsu* (“life”) is the word Kataoka used when speaking of why people exist. See frame 4. *Shite* is the -te form of *suru* (“do”), and *shiawase-na seikatsu o suru* means to “live/have a (happy) life.”
- *hoshii* (“to want/desire”) after the -te form of a verb means the speaker wants the action to take place.



68

Sign: 高野 産院
Takano San'in
Takano Maternity Hospital

69

Kataoka: うん、順調だ。きっと元気な子供が生まれるよ...
Un, junchō da. Kitto genki-na kodomo ga umareru yo...
uh-huh normal condition/smooth sailing is undoubtedly healthy child (subj.) will be born (emph.)
“Uh-huh, you’re coming along fine. I’m sure your baby will be born healthy.” (PL2)
特別なことはしなくても普通の生活をしていれば結構!
Tokubetsu-na koto wa shinakute mo futsū no seikatsu o shite-ireba kekkō!
special thing as-for even if don’t do regular life/daily activities (obj.) if do (is) fine/okay
“It’s fine if you don’t do anything special, (and) if you do your regular activities.”
→ “You don’t need to take any special precautions — you may continue all your normal activities.” (PL2)

Kataoka: 来月、またいらっしやい。
Raigetsu, mata irasshai.
next month again come
“Come again next month.” (PL2-4)

- *kitto* can range in meaning from a wishful/not very confident “probably,” to a “surely/certainly/undoubtedly” spoken with a high degree of confidence, but it stops short of absolute sureness.
- *genki* is a noun referring to a vigorous state of health/energy, and *genki-na* is its adjective form, “healthy/energetic.”
- *kekkō* often replaces *ii* (“good/fine”) in the expressions... verb-*te mo ii* (lit. “is good/okay if...”) or “is good/okay to...” i.e., “is acceptable/permissible”) and... verb-*reba ii* (lit. “is good/enough if...” or “is good/enough to...” — i.e., “is appropriate/adequate/permissible”).
- *irasshai* is the abrupt command form of *irassharu*, the PL4 equivalent of *iru* (“be/exist”), *iku* (“go”), and *kuru* (“come”) — in this case the last.

70

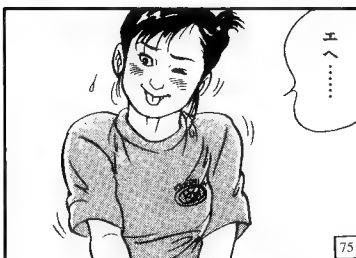
Patient: どうも ありがとうございます。
Dōmo arigatō gozaimashita.
(emph.) thank you
“Thank you very much.” (PL4)

71

Sign: 診察室
Shinsatsu-shitsu
(Medical) Examination Room

Nurse: はい、次の方どうぞ。
Hai, tsugi no kata dōzo.
yes/okay next person please
“Okay, next person, please.” (PL3-4)

- *shinsatsu* refers to a doctor seeing/examining a patient, and *-shitsu* is the suffix for “room.”
- *kata*, which originally meant “direction,” is a polite word for referring to a “person” — more polite than *hito*.
- *dozo* means “please” but is used more in the sense of giving permission/offering something than of asking a favor. Listing *dozo* as the literal equivalent of the English “please” is probably the most common bit of misinformation in tourist phrasebooks.



73

Kataoka: はい、すわって下さい。*Hai, suwatte kudasai.*

yes/okay sit down please

“Please have a seat.” (PL3)

- *suwatte* is the *-te* form of *suwaru* (“sit down”).
- *kudasai* following a noun means “please give me [something],” but after the *-te* form of a verb it means “please do [something].”

75

Vendor: エヘ...*Ehe* (an embarrassed giggle)

76

“Sound” FX: ボリボリ*Bori bori*

(effect of scratching his head — a gesture of embarrassment or confusion)

77

Sign: 唐沢 アパート*Karasawa Apāto*

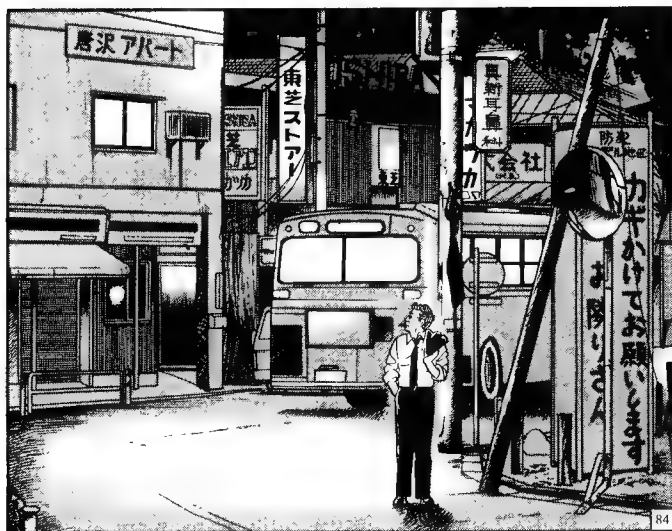
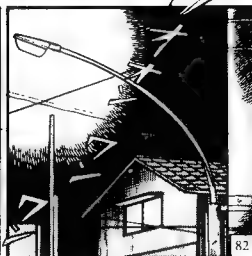
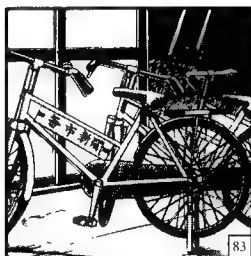
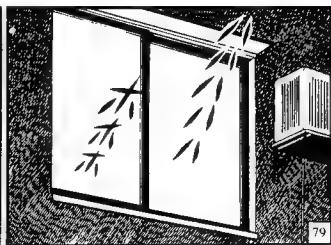
(name) apartment

Karasawa Apartments**Sign:** 唐沢 設備 工業 株式会社*Karasawa Setsubi**Kōgyō**Kabushiki-gaisha*

(name) equipment manufacturing industry joint stock company

Karasawa Equipment Manufacturing Co.

- *apāto* is an abbreviated katakana rendering of English “apartment.”
- readers of the last episode will remember this as the window of the apartment where Kataoka and the vendor are living together.



79

Sound FX: ハ ハ ハ ハ ハ ハ
Ha ha ha ha ha
 (laughter, probably his)

Sound FX: ホ ホ ホ
Ho ho ho
 (laughter, probably hers)

- *ha ha ha* is unisex laughter and could be either one, but *ho ho ho* is usually feminine.

80

Matsue: 生活 か ...
Seikatsu ka ...
 life ?
 “‘To live life,’ huh?” (PL2)

82

Sound FX: ワオ オン ワン ワン
Wao on wan wan
 (sound of dogs barking)

- *wan wan* is the standard FX word for dogs’ barking, essentially equivalent to “bow wow/arf arf,” while *wao* suggests more of a howl.

83

Sign on Bike: 毎市 新聞
Mai-ichi Shinbun
 every city newspaper
The Mai-ichi News

- *Mai-ichi* is made up of the kanji for “every” and “city.” It is a made-up name that sounds like 毎日 *mainichi*, meaning “everyday/daily,” from the name of the real-life newspaper, *Mainichi Shinbun* (literally, “Daily Newspaper.” (The English edition is actually known as “The Mainichi Daily News.”))

84

Sign at Right: カギ かけて お願いします、お隣りさん
Kagi kakete onegai shimasu, o-tonari-san
 key put on/turn please (hon.)-neighbor-(hon.)
 Lock up and (say) please, neighbor.

→ After locking up, a word to your neighbor: “Please watch.” (PL3)

Above Bus: 東芝 ストアー
Toshiba Sutoā
 (brand name) store
Toshiba Store

Upper Left: 唐沢 アパート
Karasawa Apāto
Karasawa Apartments

- the first sign is essentially a “crime watch” slogan, with syntax that is somewhat looser than normal. *Kagi* = “key,” and *kagi(o) kakeru* = “to lock”; *kakete* is the -te form of *kakeru*, here meaning “lock, and...” *Onegai shimasu* is a polite (PL3) “please.” It comes from *negau* (“wish for/ask for/beg”), so it literally means “I ask/beg [this] of you.” *o-tonari-san* indicates whom one should ask.
- 科 -ka is a suffix for indicating the departments/medical specialties in a hospital. *jibika* (lit. “ear and nose specialty”) is more formally 耳鼻咽喉科 *jibi-inkōka* (lit. “ear, nose and throat specialty”).



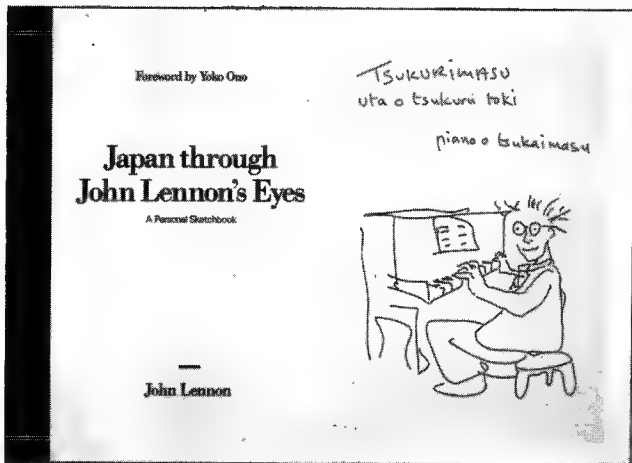
相手	<i>aite</i>	the other person/opponent	未練	<i>miren</i>	(lingering) affection
諦める	<i>akirameru</i>	resign oneself/give up	魅力的	<i>miryoku-teki</i>	attractive/charming
安心する	<i>anshin suru</i>	be reassured/feel easy	見つめる	<i>mitsumeru</i>	gaze intently/stare
あらかじめ	<i>arakajime</i>	beforehand/in advance	問題	<i>mondai</i>	problem/issue
頭	<i>atama</i>	head	昔	<i>mukashi</i>	long ago
当たり前	<i>atarimae</i>	matter of course/natural	悩む	<i>nayamu</i>	be troubled/be distressed
当てる	<i>ateru</i>	answer correctly/hit	人間	<i>ningen</i>	human (being)
挽回する	<i>bankai suru</i>	restore/revive	人気	<i>ninki</i>	popularity
ぶちのめす	<i>buchinomesu</i>	beat up/knock down	脅かす	<i>odokasu</i>	scare/threaten
仏像	<i>butsuzō</i>	image of Buddha	鬼	<i>oni</i>	ogre/devil
大好きになる	<i>daisuki ni naru</i>	come to like a lot/fall in love	お湯	<i>o-yu</i>	hot water
ダイヤの指輪	<i>daiya no yubiwa</i>	diamond ring	ピカソ	<i>Pikaso</i>	Picasso
同情	<i>dōjō</i>	sympathy/compassion	冷血漢	<i>reiketsukan</i>	heartless/coldhearted person
絵	<i>e</i>	picture/painting	理論的に	<i>riron-teki ni</i>	theoretically
偉い	<i>eraï</i>	distinguished/eminent	砂漠	<i>sabaku</i>	desert
夫婦	<i>fūfu</i>	husband & wife	下げる	<i>sageru</i>	lower/bring down
不満	<i>fuman</i>	dissatisfaction	産院	<i>san'in</i>	maternity hospital
不妊	<i>funin</i>	infertility	散歩	<i>sanpo</i>	walk/stroll (n.)
普通の	<i>futsū no</i>	ordinary/usual	散歩	<i>satoru</i>	be enlightened/see the light
図る	<i>hakaru</i>	plan/strive for	さると	<i>seikai</i>	correct answer
はり	<i>hari</i>	crossbeam	正解	<i>seikatsu</i>	life/liveliness
初恋	<i>hatsukoi</i>	first love	生活	<i>seikō suru</i>	succeed/make good at
否定する	<i>hitei suru</i>	deny/repudiate	成功する	<i>shāre</i>	petri dish
星	<i>hoshi</i>	star	チャーレ	<i>shichiya</i>	pawn shop
遺伝子	<i>idenshi</i>	genes	質屋	<i>shikkari suru</i>	be strong/keep up one's spirit
医学	<i>igaku</i>	medical science	しっかりする	<i>shikyū</i>	uterus
勢い	<i>ikioi</i>	vigor/force/dash	子官	<i>shimei</i>	designation/nomination
時価	<i>jika</i>	current value/price	指名	<i>shinkeishitsu</i>	nervous/sensitive
人類	<i>jinrui</i>	the human race/humanity	神経質	<i>shinpo</i>	advancement/progress
慈善事業	<i>jizen jigyō</i>	charitable enterprise	進歩	<i>shinshiki</i>	new-type/new-style
徐々に	<i>jojo-ni</i>	gradually/little by little	新式	<i>shitsumon</i>	question
準備	<i>junbi</i>	preparation	質問	<i>shōbai o suru</i>	do/conduct business
受精卵	<i>juseiran</i>	fertilized eggs	商売をする	<i>shōraisei</i>	future prospects/promise
家畜	<i>kachiku</i>	livestock	将来性	<i>sonshitsu</i>	loss
家事	<i>kaji</i>	domestic chores	損失	<i>sotsugyō suru</i>	graduate (v.)
神	<i>kami</i>	god(s)/powers	卒業する	<i>suteru</i>	discard/throw away
必ず	<i>kanarazu</i>	without fail/certainly	捨てる	<i>suwaru</i>	sit down
勘違い	<i>kanchigai</i>	misunderstanding/wrong idea	すわる	<i>taishō</i>	subject/target
可能	<i>kanō</i>	possibility	対象	<i>tashika-ni</i>	certainly/positively
からかう	<i>karakau</i>	tease/make fun of	確かに	<i>tebanasu</i>	part with/let go of
かたみ	<i>katami</i>	memento/keepsake	手放す	<i>teinen</i>	retirement (age)
片付ける	<i>katazukeru</i>	straighten up/put away	定年	<i>tōban</i>	duty/person on duty
ケチ	<i>kechi</i>	miser/tightwad	当番	<i>tōsen suru</i>	be elected
研究室	<i>kenkyūshitsu</i>	laboratory	当選する	<i>tsutomeru</i>	work for/be employed
気まぐれで	<i>kimagure de</i>	on a whim	勤める	<i>tsuzukeru</i>	continue/carry on
金時計	<i>kindokei</i>	gold watch	続ける	<i>wake</i>	situation/reason/meaning
きんぎょ	<i>kingyo</i>	goldfish	わく	<i>waku</i>	boil/grow hot
金メッキ	<i>kin-mekki</i>	gold-plate	笑う	<i>warau</i>	laugh/smile
幸福	<i>kōfuku</i>	happiness	我々	<i>wareware</i>	we
候補	<i>kōho</i>	candidate	役立つ	<i>yakudatsu</i>	be useful/serve a purpose
個性的	<i>kōsei-teki</i>	individualistic	薬品会社	<i>yakuhin-gaisha</i>	pharmaceutical company
答え	<i>kotae</i>	answer/response	雇う	<i>yatou</i>	hire/employ
交代で	<i>kōtai de</i>	alternately/by turns	雇ふ	<i>yobu</i>	call/summon
首つり	<i>kubitsuri</i>	hanging (by the neck)	世の中	<i>yo no naka</i>	society/world
興味	<i>kyōmi</i>	interest	よそ	<i>yoso</i>	elsewhere
毎日	<i>mainichi</i>	every day	勇氣	<i>yūki</i>	courage/guts
まいる	<i>mairu</i>	give up/be dumbfounded	幽霊	<i>yūrei</i>	ghost/apparition
全く	<i>mattaku</i>	completely/totally	優秀な	<i>yūshū-na</i>	superior/leading/excellent
名誉	<i>meiyo</i>	honor/glory	財	<i>zai</i>	fortune/wealth
面接	<i>mensetsu</i>	interview	頭脳	<i>zunō</i>	brain/mind

The Vocabulary Summary is taken from material appearing in this issue of MANGAJIN. It's not always possible to give the complete range of meanings for a word in this limited space, so our "definitions" are based on the usage of the word in a particular story.

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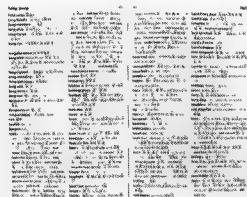
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sample 例、ロウ、見本、見本(を取る)。(質)を
 取、Statistics サンゾ

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楽	358	GAJU, music; RAKU, pleasure; <i>tano(shimu)</i> , enjoy; <i>tano-(shii)</i> , fun, enjoyable, pleasant	
	75	音楽 <i>ongaku</i> music	347
	2324	文楽 <i>buraku</i> Japanese puppet theater	111
楽		楽天家 <i>rakutenka</i> optimist	141, 165
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GAJU, music; RAKU, comfort, ease; *tano(shii)*, pleasant
 楽しみ *tanoshimi*, pleasure
 音楽会 *ongakukai*, concert, musicale
 気楽 *kiraku*, ease, comfort
 (本 15)

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Successful music composer/producer (Project A-ko, Akinoa, Milto, Lindberg, Shoenentai, Smap, etc.) has been to Japan, speaks some Japanese, seeks Japanese woman 21-31 for friendship. Joey (818) 509-9099

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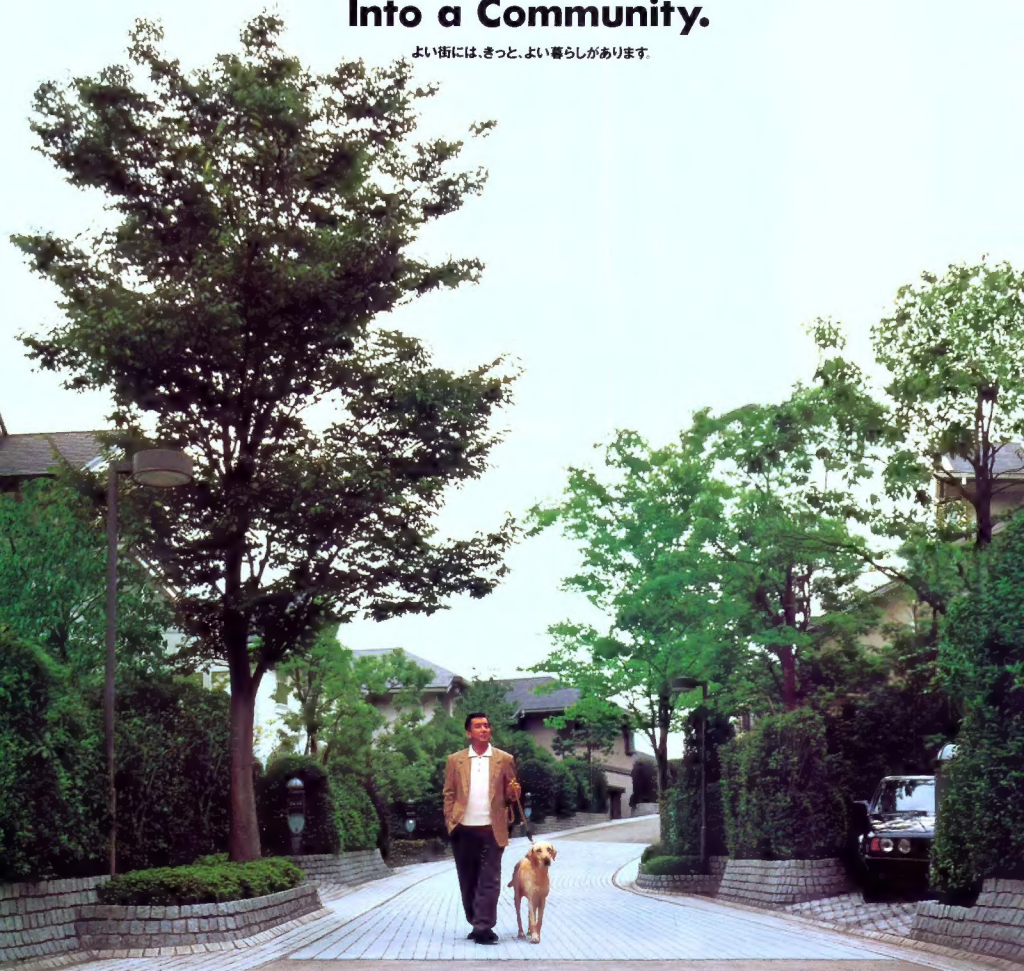
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